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& PHOTO DAY OUT



SUNRISE & SUNSET
APOY 4 RESULTS

Saturday 30 June 2012

amateur

Photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

www.amateurphotographer.co.uk

IT THINKS IT'S A DSLR

SONY

RX100

DSLR menu, 20MP sensor and a Carl Zeiss lens

**HANDS-ON
AND FIRST
PICTURES**



ON TEST



RESOLUTION BEATER

Samsung's Wi-Fi NX20
out-details the DSLRs

ON TEST



PAGE 53

CANON PIXMA PRO-1

Professional printing at home

CLASSICS TO USE



CAMERA ICON

Mamiya Six: the 1940s
sought-after square shooter

PAGE 61

PAGE 10



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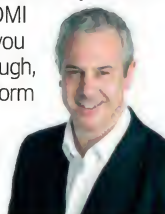
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Amateur Photographer For everyone who loves photography

I DON'T know why Jacobs had to close, or why the deals that might have saved the well-known 70-year-old chain of stores, and its 150 staff, fell through at the last minute (see *News*, page 5). I do know, though, that the passing of such a group of independent camera shops is a great shame for photography enthusiasts and for the camera industry as a whole. A level of competition is essential in retailing to maintain a healthy balance between manufacturers achieving the kind of profit that can be reinvested, and consumers getting a fair price. Jacobs will be missed from that point of view, but also as a valuable source of well-informed advice for customers and a place where cameras, lenses

and accessories could be tried before 'bought'.

There are plenty of things that can be bought sensibly online, especially things you know you want and don't need to see first: an HDMI cable, for example. Other things you need to touch, to lift, to look-through, to feel the mass and weight and form of, before you decide that the product is for you. When we have no more high-street retailers, that is going to become a very difficult thing to do indeed. But perhaps the world feels physical shops have had their day.



Damien Demolder
Editor

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iOShutter shutter-release cable and Polaroid Studio Series 112 LED video light panel

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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THE AP READERS' POLL

IN AP 9 JUNE WE ASKED...

Would you buy a camera that can only shoot in b&w?



YOU ANSWERED...

A Yes, absolutely	11%
B Yes, but the Leica M Monochrom is too expensive	15%
C No, I prefer to convert from colour	46%
D My camera's b&w mode does a good enough job	19%
E I only ever shoot in colour	9%

THIS WEEK WE ASK...

Where do you buy your cameras, lenses and main accessories?

VOTE ONLINE www.amateurphotographer.co.uk

P45

We test
Samsung's
new top-end
compact
system
camera



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Our experts answer your questions

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Samsung's new top-end compact system camera is the first to offer an online connection for photographers in the field as well as at home, but does this built-in Wi-Fi have any real benefits? Damien Demolder takes a look

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35 LIGHT AND FORM

Martin Smith explains the set-ups and lighting for his simple yet effective figure-study photographs. He talks to Oliver Atwell



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Find out how
Martin Zalba takes
his breathtaking
landscape images

Digital SLR

D3100

14.2 megapixel
Full HD movie clips
Intuitive to use
EXPEED 2 Engine
Live View shooting



D3100 & 18-55MM VR Lens
£379.00 or £7.78 Per month
INC. FREE NIKON ACCESSORY KIT WORTH £55

D3200

24.2 megapixel
EXPEED 3 Engine
Full HD movie clips
Live View shooting
Wireless Capability



D3200 Body £545.00 £8.20 P/m
D3200 18-55 VR Kit £629.00 £9.52 P/m

D5100

16.2 megapixel
DX-format
CMOS image sensor
Full HD Movies



D5100 Body £429.00 £7.55 P/m
D5100 18-55 VR Kit £499.00 £8.78 P/m
D5100 18-55 + 55-200
VR Twin Lens Kit £649.00 £9.52 P/m
INC. FREE NIKON 8GB SDHC CARD

D90

12.3 megapixel
DX format
CMOS image sensor
built-in self-cleaning
sensor unit



D90 Body £539.00 £7.90 P/m
D90 + 18-105mm Lens £689.00 £10.10 P/m

D7000

16.2 megapixel
CMOS sensor
Full HD 1080p
Video Recording



D7000 Body £819.00 £12.01 P/m
D7000 18-55 VR Kit £899.00 £13.19 P/m
D7000 18-105 VR Kit £979.00 £14.36 P/m
INC. FREE NIKON ACCESSORY KIT WORTH £59

D700

12.1 megapixel
CMOS sensor
Large Image
Sensor
Wide Sensitivity
Range



Picture Control System
D700 Body £1699.00 £24.92 P/m

D800 D800E

36.3 MP FX sensor
Autofocus system
Full HD Video
Optical Low Pass



D800 DSLR Body £2599.00 £38.13 P/m
D800E DSLR Body £2899.00 £42.53 P/m

D4

16.2 MP FX sensor
Amazing speed
Full HD Video
Shooting Features
User Friendly
Enhanced Connectivity



D4 DSLR Body £5289.00 £77.60 P/m

Nikon Zoom Lenses



Nikon lenses are regarded as among the best optics in the world

10-24mm f3.5-4.5 G AF-S DX Lens £679.00 £9.96 P/m	28-300 mm f3.5-5.6G ED VR Nikkor £709.00 £10.40 P/m
14-24mm f2.8G ED AF-S NIKKOR £1339.00 £19.64 P/m	24-120 mm f4G ED AF-S VR Nikkor £849.00 £12.45 P/m
16-35mm f4G ED VR AF-S NIKKOR £899.00 £13.19 P/m	55-300 mm f4.5-5.6G ED DX AF-S VR ... £299.00 £7.89 P/m
16-85mm f3.5-5.6G ED VR AF-S DX £469.00 £8.25 P/m	55-200 mm f4-5.6 AF-S VR DX Nikkor .. £224.00 -----
17-55 mm f2.8G ED-IF AF-S DX Zoom ... £1113.00 £16.33 P/m	70-300 mm f4.5-5.6G AF-S VR Nikkor .. £449.00 £7.90 P/m
18-200mm f3.5-5.6 G ED VR II AF-S £619.00 £9.08 P/m	80-400 mm f4.5-5.6D ED VR AF Nikkor . £1249.00 £18.32 P/m
24-70mm f2.8G ED AF-S NIKKOR £1249.00 £18.32 P/m	200-400mm f4G ED VR II AF-S NIKKOR . £4988.00 £73.19 P/m

Nikon Prime Lenses



Fixed focal length, The ultimate in image quality for your Nikon DSLR

10.5 mm f2.8G ED DX Fisheye £573.00 £8.40 P/m	85mm f1.8G AF-S NIKKOR £469.00 £8.25 P/m
24mm f1.4G AF-S NIKKOR £1629.00 £23.90 P/m	85mm f1.4G AF-S Nikkor £1299.00 £19.06 P/m
35mm f1.4G AF-S £1489.00 £21.84 P/m	200mm f2G ED-IF AF-S VR NIKKOR . £3443.00 £50.52 P/m
35mm f1.8G AF-S DXs £173.00 -----	300mm F/2.8G AF-S ED VR II Lens .. £4059.00 £59.55 P/m
AF-S 50mm f1.4G Lens £312.00 £8.24 P/m	400mm f2.8G ED VR AF-S NIKKOR .. £7040.00 £103.30 P/m
50mm f1.8G AF-S NIKKOR £185.00 -----	500mm f4G ED VR AF-S NIKKOR ... £6150.00 £90.24 P/m
	600mm f4G ED VR AF-S NIKKOR . £7472.00 £109.63 P/m

Nikon Macro Lenses



Get super close to your subject

40mm f2.8G AF-S DX Micro NIKKOR £249.00 -----
60 mm f2.8D AF Micro-Nikkor £354.00 £8.31 P/m
60mm f2.8G ED AF-S Micro NIKKOR £408.00 £8.38 P/m
85mm f3.5G ED VR AF-S DX Micro £429.00 £7.55 P/m
105mm f/2.8G AF-S VR Micro-Nikkor £639.00 £9.37 P/m

Nikon Compact System

NIKON J1

Quick, Intelligent
Camera System



J1 10-30mm Kit - £449.00 or pay £7.90 P/m
J1 10mm Lens Kit - £519.00 or pay £7.61 P/m
J1 Twin Lens Kit - £599.00 or pay £8.78 P/m

NIKON V1

Interchangeable
Lens Camera System



V1 10-30mm Kit - £729.00 or £10.69 P/m
V1 10mm Lens Kit - £779.00 or £11.43 P/m
V1 Twin Lens Kit - £889.00 or £13.04 P/m

Nikon Teleconverters

TC-14E II Teleconverter	TC-17E II Teleconverter	TC-20E II Teleconverter	TC-20E III Teleconverter
£332.00 £7.79 P/m	£332.00 £7.79 P/m	£332.00 £7.79 P/m	£408.00 £8.38 P/m

Nikon Speedlight Flash

Nikon SB700 Speedlight £269.00	Nikon SB910 Speedlight £389.00 £7.99 P/m	Nikon SBR1 C1 Commander Close Up Speedlight £623.00 £9.14 P/m

APNews

News | Analysis | Comment | PhotoDiary 30/6/12



One of the key differentiators is customer service
Jessops reports buoyant sales, page 7

Controversial show pulled • Family threatened, says photographer

NIKON CONDEMNED OVER EXHIBITION 'CENSORSHIP'

HUNDREDS of photographers have accused Nikon of censorship after it pulled an exhibition in Japan about the lives of women who worked as wartime 'sex slaves'.

The controversial show, by South Korean photographer Ahn Sehong, was due to depict the lives of 'Comfort Women' – Koreans reportedly 'kidnapped and forced to work as sex slaves' by Japanese soldiers during the Second World War.

Sehong, who has been working on the project since 1996, claimed that Nikon pulled the show amid political protests in Japan.

Since then, he says he has been bombarded by crank phone calls and threats to his family over the exhibition, due to be shown at the Nikon Salon in Tokyo.

'Everything was prepared, printed and framed, ready for the opening on 26 June,' said Sehong.

'It was due to show the efforts of 15 years of work. Suddenly, it was cancelled by the sponsor Nikon, who apologised



to us but did not offer any reasonable explanation.'

He added: 'Since then, I have found my personal information being posted on the internet, and I and my family have been intimidated by some anonymous calls.'

Nikon had reportedly received complaints about the exhibition, but has refused to give a reason for axing the show.

A Nikon Europe spokesperson told AP: 'Nikon Corporation in Japan decided to retract its support of the photo exhibition

for a number of different reasons.

'Unfortunately, we don't have anything further to add at this time.'

Photographers, including Magnum's Chris Steele-Perkins and Chris Furlong of Getty, have demanded that Nikon reverse its 'censorship'.

Among those springing to Sehong's defence is photojournalist Brian Harris, who said: 'It's the job of the photographer to uncover difficult truths and confront the world with them. Censorship in any

form is abhorrent.

'Nikon should do the decent thing and show Ahn Sehong's work and recognise it is an important contribution to Japan's understanding of history.'

British photographer Simon Barber has drafted an open letter to Nikon that, he tells AP, has so far attracted nearly 500 signatures from amateur and professional photographers worldwide via an online petition.

'The support for Ahn Sehong has been incredible,' he said.

The letter, to Nikon UK's managing director, states: 'The photograph is a crucial part of the matrix in free and fair societies, and it is essential that photographers who are undertaking important and difficult work such as Ahn Sehong should be allowed to work without interference of narrow political interests.'

Barber added: 'I would urge anyone, whether they are a pro or a hobbyist, to offer their name because this is a really important issue about corporate responsibility.'

SNAP SHOTS

● Administrators for high-street photo retailer Jacobs have closed the chain's remaining stores, except one that will remain open temporarily to deal with stock clearance. In a statement dated 19 June, the firm's administrator, PKF, said: 'The remaining 11 stores in the group will close today with the loss of 87 jobs after a buyer for the business failed to materialise.' On 8 June, a week after it went into administration, Jacobs closed seven of its 19 stores and axed around a third of its 154 staff. The branch at London Road, Leicester, will remain open to handle stock clearance until further notice.

Do you have a story?

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@ipcmedia.com



NIKON UNVEILS 18-300MM LENS

NIKON has unveiled a new 18-300mm DX lens, alongside a 24-85mm f/3.5-4.5G zoom designed for FX-format DSLRs.

The AF-S DX Nikkor 18-300mm f/3.5-5.6G ED VR is billed as the world's first interchangeable lens to offer a 16.7x zoom on DX-format DSLRs.

It is designed to produce the 35mm viewing angle equivalent of a 27-450mm optic.

Features include Vibration Reduction (VR II).

Also boasting VR II is the new AF-S Nikkor 24-85mm f/3.5-4.5G ED VR, which is touted as a compact, lightweight lens suitable for a variety of shooting situations.

The 18-300mm will cost £849.99, while the 24-85mm will carry a £519.99 pricetag.

Both lenses are due to go on sale in the UK on 28 June.



To keep up to date with all the latest photography news on the AP website, scan this symbol with a QR code reader on your mobile phone, iPad or iPod.

A week of photographic opportunity

PHOTODIARY



Wednesday 27 June

EXHIBITION At Home with the Queen (portraits of Londoners), until 28 October at Museum of London, London EC2Y 5HN. Tel: 0207 001 9844. Visit www.museumoflondon.org.uk. **EXHIBITION** Still Outside (Or Unexplained), includes photographic work by Alison Stolwood, until 2 September at Open Eye Gallery, Liverpool L3 1BP. Tel: 0151 236 6768. Visit www.openeye.org.uk.

Thursday 28 June

EXHIBITION Metamorphoses and the Art of Love (includes a Man Ray), until 5 July at James Hyman Gallery, London W1S 3PD. Tel: 0207 494 3857. Visit www.jameshymangallery.com. **EXHIBITION** Travel Photographer of the Year, until 19 August at the Royal Geographical Society, London SW7 2AR. Tel: 0207 591 3000. Visit www.rgs.org.

Friday 29 June

EXHIBITION Andy Warhol: Late Self-Portraits, until 1 December at Graves Gallery, South Yorkshire S1 1XZ. Tel: 0114 278 2600. **DON'T MISS** Godiva Festival, until 1 July at War Memorial Park, Coventry, West Midlands CV3 6PT. Tel: 024 7683 2808. Visit <http://godiva.coventry.gov.uk/>.

Saturday 30 June

EXHIBITION Lives of Others, by five photographers, ends today at William Road Gallery, London NW1 3ER. For details call 0207 313 6000. **EXHIBITION** Oil boom, Delta burns by George Osodi, until 2 June 2013 at International Slavery Museum, Liverpool L3 4AQ. Tel: 0151 478 4499. Visit www.liverpoolmuseums.org.uk.



Sunday 1 July

EXHIBITION London Photographs 1957-62 by Frederick Wilfred, until 8 July at Museum of London, London EC2Y 5HN. Tel: 0207 001 9844. Visit www.museumoflondon.org.uk. **EXHIBITION** The Falklands, 1982, outdoor exhibition until July 2014 at IWM North, Manchester M17 1TZ. Tel: 0161 836 4000. Visit www.iwm.org.uk.

Monday 2 July

EXHIBITION Road to 2012, an outdoor show featuring portraits of Paralympic athletes, until 8 July at the Mount Precinct, Edinburgh. Visit <http://roadto2012.npg.org.uk>. **EXHIBITION** The Post Office in Pictures, until 31 August at Lumen URC, London WC1H 9RS. Visit www.postalheritage.org.uk/inpictures.

Tuesday 3 July LATEST AP ON SALE

DON'T MISS Hampton Court Palace Flower Show, until 8 July at Hampton Court Palace, Surrey KT8 9AU. Tel: 0844 482 7777. Visit www.hrp.org.uk or www.rhs.org.uk. **EXHIBITION** Gay Photographers Network, as part of Pride London Festival, until 8 July at Strand Gallery, London WC2N 6BP. Visit www.pridelondon.org.

Sigma claims that its 'unique' TSC material allows lenses to be made smaller and lighter



New 18-250mm macro zoom lens unveiled

SIGMA DOWNSIZES WITH NEW LENS MATERIAL

SIGMA has confirmed the imminent release of a new 18-250mm zoom lens that is made from material designed to make lenses smaller and lighter.

Designed for macro photography, the Sigma 18-250mm f/3.5-6.3 DC Macro OS HSM is the company's first to use Thermally Stable Composite (TSC).

'This material is unique to Sigma and has metal-like characteristics,' says the firm.

A Sigma UK spokesman explained that essentially, the move aims to allow lenses to be made smaller and lighter.

The material has been developed in conjunction with a specialist manufacturer, adds the company in a statement.

'Traditionally, Sigma uses engineering plastic, which is polycarbonate mixed with 20-30% glass.

'The advantages of this are its high resistance to impact, its light weight and it

doesn't degrade over time.

'However, the drawbacks are its plastic feel and high dependency on temperature. In differing temperatures it expands and contracts considerably.

'As a result, a large gap is required between any metal/composite interface to allow for this expansion/contraction in size.

'The new TSC material has overcome this and is much more stable in varying temperatures.

'Consequently, a tighter construction can be achieved with thinner and lighter material.'

Features include a close-focusing distance of 35cm and a maximum magnification of 1:2.9 (1:2 when used on a DSLR with an APS-C-sized imaging sensor).

The new 18-250mm optic is due out now in Sigma, Canon and Nikon fits. Pentax and Sony versions are expected shortly.

The lens costs £499.99.

SCHOOL PHOTO BAN LEGALITY QUESTIONED

A COUNCIL'S ban on photos of school dinners may have breached European rights on freedom of speech, a leading lawyer has told AP.

After a storm of protest on the internet, Argyll and Bute Council in Scotland has overturned – at least temporarily – its ban on Martha Payne posting pictures of school food on her NeverSeconds blog.

On her blog, Martha rated the meals she was served at Lochgilphead Primary School. However, catering staff feared for their jobs following negative coverage in the press.

Lawyer Charles Swan, an expert on photography law, questions the council's right to ban photos. He told AP: 'I imagine its

decision could be challenged legally under Human Rights legislation as an interference with the girl's right to freedom of speech.'

Argyll and Bute Council declined to comment when asked what law it relied on in banning photography.

Confirming that the ban has now been lifted, council leader Roddy McCuish said in a statement: 'I have advised senior officers that the [school] administration intends to clarify the council's policy position in regard to taking photos in schools.'

McCuish also announced plans for a 'School Meals Summit', set to take place later this summer involving catering staff, pupils and council officials.

SNAP SHOTS

● October will see the debut of five new S-system professional lenses from Leica, each containing a central shutter (CS). The shutter is designed to expand the S-system's working range with flash by 3 stops, compared to when using the shutter on the S2 camera body. The new CS-version lenses are the Leica Elmarit-S 30mm f/2.8 Asph (£5,850); Summarit-S 35mm f/2.5 Asph (£5,515); Summarit-S 70mm f/2.5 Asph (£4,365); APO Macro-Summarit-S 120mm f/2.5 (£5,975); and APO-Tele-Elmar-S 180mm f/3.5 (£5,975).

● Young photographers will be given advice on how to advance their career at a Magnum Professional Practice event next month. The weekend event takes place on 28-29 July at the National Museum in Bradford, West Yorkshire. Eight speakers are due to give talks on areas including advertising and corporate, gallery, and editorial photography. Ten places are being offered to photographers under 25 at a discounted rate of £50, plus VAT. The closing date for applications is 19 July. For details visit www.ideastap.com.



Do you have a story?

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amateurphotographer@ipcmedia.com

1,000 Libya pics unearthed

UNSEEN GADDAFI ARCHIVE GOES ON SHOW

PREVIOUSLY unseen photographs and documents recovered from state intelligence buildings controlled by Libyan dictator Colonel Gaddafi have gone on show in London.

'Through carefully collated photographs, documents, artefacts and video, this exhibition will shed light on the recent history of Libya,' say organisers.

'The exhibition will highlight photography's role in recording and documenting an important period in Libya's history that we can only now begin to truly understand.'

The archive, which includes

more than 1,000 images, was found by Peter Bouckaert, emergencies director at Human Rights Watch, and recorded and photographed on-site.

All original materials were left where they were found after being photographed, or have since been returned to the National Transitional Council in Libya.

The Gaddafi Archives: Libya Before The Arab Spring is on show until 29 June (as part of the London Festival of Photography) at the Slade Research Centre, Woburn Square, London WC1H 0AB. Admission costs £7.50.



© COURTESY OF MICHAEL CHRISTOPHER BROWN/HUMAN RIGHTS WATCH



© COURTESY OF THE ESTATE OF THE HENRIKON/UNHCR/HUMAN RIGHTS WATCH

JESSOPS POSITIVE DESPITE LOSS

JESSOPS made a £0.9m loss after tax for the year ending 1 January 2012, accounts filed at Companies House reveal.

However, Jessops points out that it achieved a 1.3% growth in like-for-like sales against a general digital camera market decline of 7%. Total turnover rose by 3% to £236.8m.

Total profit, before removing factors such as interest, taxation, depreciation and non-recurring

costs, rose to £5.6m, compared to £3.9m the year before.

A year earlier, Jessops notched up a profit after tax of £111.3m. However, after stripping out non-recurring items relating to corporate restructuring, Jessops said it made an underlying loss of £3.1m in the 12 months to 2 January 2011.

This marked an improvement on the 15-month period to 3 January 2010 when the firm

recorded a loss of £48.1m (£11.2m loss after accounting for non-recurring costs).

Outlining the principal risks and uncertainties facing the firm, the directors state in their latest report: 'Jessops operates in a very competitive retail environment and there is an ongoing risk that sales may be lost to rival businesses.'

'The general economic environment and market

condition for the products and services are also risks common to all retailers. The directors believe that one of the key differentiators of the Jessops business model are [sic] customer service and choice, and they seek to build on these to set the company apart from its competitors.'

The directors add: 'While the directors anticipate market conditions will remain challenging in the foreseeable future, with its multi-channel proposition supported by innovation, Jessops is well positioned to deliver further profitable market share.'

CHAIN AVERTS IMAGE RIGHTS BACKLASH

JESSOPS has averted a potential backlash over image rights by changing the rules of a national photography competition after intervention by AP.

The original rules appeared to give Jessops the right to use images in publications and promotions 'as it sees fit'. Organisers have now revised the terms and conditions.

The camera retailer has amended the terms and conditions of its Celebrate and Share contest, a competition designed to

mark National Photography Month, which runs throughout June.

Previously, the rules gave Jessops the right to publish entries for purposes not limited to the competition. The terms and conditions stated: 'Images must have been taken by the individual submitting each file and while copyright of that image will remain with the entrant, submitting an entry to this competition will be seen as permission for Jessops to use that image in forthcoming publications and

promotions as it sees fit.'

However, the UK's largest camera chain has now revised the rules, which now say: 'All images collated will only be used in conjunction to [sic] the Celebrate and Share competition at the time and when promoting it in the future.'

Competition prizes include ten Canon EOS 550D DSLR kits.

Entries can be uploaded to Facebook at facebook/jessops or emailed to jessopsfacebook@gmail.com.

AP
THIS
WEEK
IN...

1926

Pie dishes were declared to be 'excellent as developing dishes' in AP this week in 1926. Whether you'd want to use them in the kitchen again is questionable, however. 'Pudding basins and enamelled bowls serve for fixing baths. If you use plates instead of films, not larger than 5x4, you will find that saucers are ideal for fixing baths. The plate is placed in the solution, face down, so that the corners of the plate rest upon the sides of the saucer. In this way the plates fix very rapidly, as the unused silver salts, etc, being heavier than hypo, sink to the bottom.'

By clipping a roll-film to each end of a thin lath of wood so that the film hangs clear of it you get a good arrangement for washing. The emulsion side must be downwards. The household clips can also be used. The American wooden ones come in handy for this, and also for use when drying films or prints.

Pie dishes are excellent as developing dishes; pudding basins and enamelled bowls serve for fixing baths. If you use plates instead of films, not larger than 5x4, you will find that saucers are ideal for fixing baths. The plate is placed in the solution, face down, so that the corners of the plate rest upon the sides of the saucer. In this way the plates fix very rapidly, as the unused silver salts, etc., being heavier than hypo, sink to the bottom. Lantern slides can be fixed in this way.

If you have no wire rack to hold your plates whilst washing them you can use an enamelled bowl in the middle of which has been placed a tumbler or jam-jar. The plates are placed film down all around the centre piece, the corners resting on the sides of the bowl.

SNAP SHOTS

● A photo of Brighton beach huts has won a national competition for people with Down's Syndrome. Victoria Campos-Davis, 12, from Muswell Hill in London, triumphed in the My Perspective Photographic Award 2012. She beat a shortlist of 25 entries. Runners-up were Scott Nixon and Jason Lunn. For details visit www.downs-syndrome.org.uk.

● The 2012 Masters Photography Diamond Jubilee Awards are open to professional non-members for certain categories. These include the Yervant Bride Awards, the David Facey Award, the Scientific Applied and Technical Award, and the Fellows Open category. There is also a Young Photographer Award and a category devoted to events connected with the Queen's Diamond Jubilee. For rules and entry fees visit www.masterphotographyawards.co.uk.



Limited-edition M9-P outfits PHOTOGRAPHERS RUSH TO GRAB £36K LEICAS

IT SEEMS photographers can't wait to get their hands on limited-edition Leica M9-P camera kits, not put off by having to fork out as much as £36,000.

The special versions of Leica's M9-P have a calfskin-leather finish and are produced in a tie-up with luxury goods maker Hermès.

The Leica M9-P Edition Hermès is available as two kits, the first of which went on sale last month, limited to 300 units.

Priced £18,000, it includes a Leica 50mm f/1.4 Summilux-M Asph lens.

Meanwhile, due out this month is the Leica M9-P Edition Hermès – Série Limitée Jean-Louis Dumas. It includes three Leica lenses and will cost £36,000 (pictured below).

Tweaks on the camera include restyled top and base

plates, shutter-speed dial and shutter release.

Leica drew up a waiting list, ready to call customers as soon as the cameras arrived in the UK.

A spokesperson for Leica UK said: 'The products have just started arriving... interest has been extremely high.'

Limited to just 100 sets, the £36,000 Leica M9-P Edition Hermès – Série Limitée Jean-Louis Dumas marks a 'celebration of the friendship and collaboration' between Leica and Jean-Louis Dumas, a former Hermès president and a Leica user, who died in May 2010.

The kit includes a Leica 28mm f/2 Summicron-M Asph, a 50mm f/0.95 Noctilux-M Asph and a 90mm f/2 APO-Summicron-M Asph.



PHOTOGRAPHERS' GALLERY REOPENS AFTER MAKEOVER

LONDON'S Photographers' Gallery has reopened following a £8.9m makeover that is said to have doubled its exhibition space.

The building, in Soho, features a two-storey extension and an environmentally controlled floor designed to be suitable for

museums to showcase images from their collections.

'Higher ceilings in the top-floor galleries will provide dynamic spaces for large-scale and moving-image works,' said the Gallery in a statement.

There is also an on-site camera obscura.



Do you have a story?

Contact Chris Cheesman
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Fax 0203 148 8130
amateur photographer
@ipcmedia.com

CLUBNEWS

Club news from around the country

ASHBOURNE & DISTRICT CAMERA CLUB

Bill Nicholson, a former club chairman, hosts his fifth annual exhibition from 27 June-8 July at the National Trust Visitor Centre, Ilam Hall, Ashbourne, Derbyshire DE6 2AZ. For club details call 01335 390 240 or visit www.adcc.comoj.com.

HARTLEPOOL CAMERA CLUB

The club encourages prospective members, whether seasoned photographers or beginners, to join its meetings, which take place on Mondays and Wednesdays from 6.30-9pm in the People's Centre, Raby Road, Hartlepool TS24 8AH. For details visit www.hartlepoolcameraclub.co.uk.

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A new digital SLR era is about to begin. Digital SLRs, which simply replaced film with an imaging device, did not change significantly in terms of size, weight and user interface. The revolutionary, new mirrorless camera, the OM-D, has an exceptionally light and compact body. Its Electronic Viewfinder enables photographers to check the Art Filter effect, colour temperature and exposure levels in real-time. When shooting, you can instantly create a truly unique world and preserve it in exceptional quality. The world will be transformed from something you see to something you take part in. The OM-D is a groundbreaking, new digital interchangeable-lens camera, perfect for people who want to take part, create, and share.

OM-D
OLYMPUS OM-D

Buy an OM-D between June 1st and July 31st and claim a free two part case worth £99.99. See www.olympus.co.uk/promotions for terms and conditions.



AP hands-on

Sony Cyber-shot DSC-RX100

Packing a 1in CMOS sensor with 20.2 million pixels into a truly compact body, the Sony Cyber-shot DSC-RX100 may just be the camera that bridges the size and quality gap, writes **Tim Coleman**

SONY enters what it calls the 'expert' compact camera market with its new flagship Cyber-shot DSC-RX100, proudly stating that this is its best Cyber-shot camera to date. The RX100 appears to be an ideal amalgamation of different class-leading compact cameras. Its pocket size and elegant design bring to mind Canon's PowerShot S100, the fixed 28-100mm f/1.8-4.9 Carl Zeiss lens is akin to a camera such as the Olympus XZ-1, while the 1in (13.2x8.8mm) imaging sensor is equal in size to the sensor inside the Nikon 1 system cameras.

With a sensor 4x larger than those in regular compact cameras, the RX100 is able to provide a high resolution and larger photosites that can receive more light and improve low-light performance. Sony claims these photosites are 3.6x the size of its own 18.2-million-pixel Cyber-shot DSC-HX20V camera, which has a 1/2.3in sensor. The sensor is a CMOS type with a 20.2-million-pixel resolution and an ISO range of 80-6400, which can be expanded to ISO 25,600 in the multi-frame noise reduction (NR) mode. Full HD (1080) video files at 50p, raw and JPEG images are processed

using the same Bionz processor found in the Sony NEX-7.

Other key features include a 10fps high-speed shooting mode, available for a 1sec burst for full-resolution files. The RX100 makes use of these high speeds for multi-frame shooting modes, such as HDR, which extends the dynamic range up to $\pm 6\text{EV}$, and certain picture effects, such as rich tone monochrome.

THE LENS

The Carl Zeiss lens covers an effective 28-100mm range, with an f/1.8-4.9 maximum and f/11 minimum aperture. This focal range is ideal for general use, and at the 50mm focal length the maximum aperture is f/3.2.

The sensor size has a 2.7x focal-length magnification factor, so the lens has a true 10.4-37.1mm range. Likewise, the aperture is multiplied by 2.7 to give an indication of the equivalent full-frame depth of field. This means the maximum f/1.8 aperture is equivalent to approximately f/4.9 in a camera like the Sony Alpha 900, whereas the f/1.8 aperture in the Olympus XZ-1 is equivalent to around f/8. The 3.6x zoom can be doubled by using clear image zoom, which also features in the latest Alpha cameras such as the Alpha 57.

A physically larger sensor is obviously appealing, but it requires a larger lens, which is usually the key trade-off between

WHAT ELSE IS NEW?

- 1in (13.2x8.8mm) Exmor HD CMOS sensor with 20.2 million pixels
- 28-100mm f/1.8-4.9 Carl Zeiss lens
- New NP-BX1 battery
- RRP £550

28mm



100mm



The Sony Cyber-shot DSC-RX100's 3.6x optical zoom range is great for everyday use

size and image quality. Indeed, when held next to the Canon PowerShot S100, the RX100 lens packs a lot more glass. However, although it is 'fatter', this has not affected the overall bulk of the camera as much as I would expect, and the RX100 has only a marginally bigger body. The lens comprises seven elements in six groups, including one aspherical type and one optical image stabilisation (OIS) element. Each element features the company's 'T' coating, while circular aperture blades are designed to give pleasant out-of-focus areas (bokeh). Another downside to a larger sensor is the minimum focus depth, but impressively here it is just 5cm at the widest focal length and 55cm at the tele end.

IN USE

The Sony Cyber-shot DSC-RX100 is well made with its tough aluminium body built to last, and from the couple of days I used the camera I found it resistant to scratches and marks. The camera has an elegant and simple design with smooth all-black exterior and will comfortably slip into a trouser pocket. The only textured part is the rubber thumb grip on the rear.

Dominating the rear of the camera is a 3in VGA LCD screen with the company's TruBlack technology. The screen's resolution is a whopping 1.229 million dots, which includes a white pixel for every red, green and blue (RGB) pixel. We were impressed with this type of screen in Ricoh's GR Digital IV compact camera, and Sony claims that the set-up in the RX100 is up to 2.5x brighter than the HX20V's screen. The RX100 screen also consumes 35% less power than a standard RGB screen. Indeed, with the new NP-BX1 battery, which Sony expects to include in some of its future compact cameras, the battery life is claimed to provide up to 330 shots, which is good for a compact model.

As on the Canon PowerShot S100, the lens features a control ring that can be used to control aperture or, alternatively, any of a number of key exposure controls such as white balance or ISO, as well as for focus when working manually. With the camera in manual exposure mode, the lens control ring works with the control wheel on the rear of the camera to adjust shutter speed and aperture, which handily means the user does not have to press and hold another

'Sony Alpha users will be immediately familiar with the in-depth menu and level of control available on the RX100'

button, such as exposure compensation, to switch between the two.

Many of the buttons can be customised, and up to seven different controls can be individually added to the menu via the function button. Furthermore, the 'memory' menu, accessed via its dedicated position on the shooting dial, stores up to three exposure set-ups for quick access to regularly used settings.

Below: The depth of the RX100's body measures 35.9mm, making it slim enough to slip into a trouser pocket

Bottom: Although space on the camera is limited, the durable and well-made buttons are spaced well apart



Sony Alpha users will be immediately familiar with the in-depth menu and level of control available on the RX100. Neat areas of handling include the peaking control that is designed to indicate the point of focus and overexposed highlights.

IMAGES

I have taken several images with the RX100, and early impressions are very positive indeed. For a camera of its size, the high resolution of the sensor produces unrivalled file sizes and also a high level of detail. Colours in JPEG files are bright and punchy without being overly saturated or 'unreal', while there is plenty of detail in highlight and shadow areas, indicating that the camera's dynamic range is rather good.

The fixed Carl Zeiss lens appears to be crisp over the majority of the frame, with minor drop-off at the edges at the wide focal length. We will look at image quality in more detail when the camera receives a full test in the coming weeks.

The Sony Cyber-shot DSC-RX100 is due out in late July or early August, price £550. **AP**

APReview

The latest photography books, exhibitions and websites. By Gemma Padley



© LILLIAN BASSMAN



BOOK

Lillian Bassman: Lingerie

Abrams, hardback, £19.99, 128 pages, ISBN 978-1-4197-0215-0

THEY say you can't tell a book by its cover, but in the case of the new collection of photographs by Lillian Bassman you can. From the elegant, sensual cover image through to the shot on the back, the images are intoxicating and enticing – and not just because of the scantily clad subjects. In many of the black & white images the models are photographed in such a way that they often become mere traces in the frame, shrouded in shadow or caught in motion, blurred and ethereal. The images, selected from Bassman's extensive 60-year career, possess a fragile, effortless beauty – women are pictured gazing from windows, reclining seductively on sofas or staring pensively from the frame. Some of the photographs are deliberately overexposed or solarised for effect.

Bassman started her career as a fashion photographer in the 1940s and quickly became known for her images of women in intimate settings, often wearing lingerie or nightclothes. While this unique collection won't be to every reader's taste, it is a wonderful celebration of one of the 20th century's most important fashion photographers.



EXHIBITION

Call the World Brother

Until 14 July. Aberystwyth Arts Centre, Aberystwyth University, Penglais, Aberystwyth, Ceredigion SY23 3DE. Tel: 01970 622 882. Website: www.aberystwythartscentre.co.uk. Open Mon–Wed 10am–5pm, Thurs–Sat 10am–8pm, Sun 1pm–5pm. Admission free

CELEBRATING 25 years of Panos Pictures, a photo agency that specialises in global social issues, this noteworthy exhibition features work by eight Panos photographers: GMB Akash (who was featured in AP 23 June), Chloe Dewe Mathews, Robin Hammond, Chris Keulen, Andrew McConnell, Espen Rasmussen, Martin Roemers and Stephan Vanfleteren. The exhibition, which also coincides with The Eye International Photography Festival (www.aberystwythartscentre.co.uk/theeye), loosely follows the theme of endurance. Among the works on display are photographs exploring the threat of rising sea levels to the tiny South Pacific island of Tuvalu, child labour in India, the aftermath of the Kashmir earthquake in Pakistan, desolate Cold War European landscapes and portraits of weather-beaten fishermen in Belgium. The exhibition features both colour and black & white images, and is a fantastic opportunity to see a range of work by a number of first-rate documentary photographers.



© PANOS PICTURES



Four Seasons of Yosemite: A Photographer's Journey

By Mark Boster

Time Capsule Press LLC, hardback, £29.50, 128 pages, ISBN 978-0-9823242-3-3

IT IS a brave decision to tackle a subject that has been so famously photographed by Ansel Adams, one of the greatest photographers ever to have lived, but Mark Boster has done the only thing he could do – present his own take on this wondrous landscape, and for the most part his efforts have paid off. Featuring more than 100 colour images, this collection of landscape photographs depicting the might and majesty of one of America's most iconic national parks, including Half Dome, Yosemite Falls and El Capitan, is a wonderful tribute to a region that has

beguiled photographers, artists and visitors for centuries.

Over the course of a year, Boster, a photographer on the *Los Angeles Times*, assiduously photographed Yosemite and the surrounding areas during the four seasons. The result is a book neatly divided into four sections with a lively introduction extolling the merits of each season. There is a mixture of expansive views and close-up abstracts throughout – ice patterns on the ground, for example, that are equally as pleasing to the eye as grandiose images of mountains raked by light or snow-capped forests photographed from above. The images don't try to explain away the mystique and magic of this awesome part of the world – rather, they capture the essence of the place, and are all the more impressive for it.



© MARK BOSTER



www.ilovethatphoto.net

THE GOAL of Ilovethatphoto is to explore what moves and inspires independent photographers. The site provides a platform for photographers to show their work and

offer some insight into what it is that goes through their minds from the moment of inception to the final press of the shutter.

The site aims to become a decent resource for anyone looking to find out more about the medium. It's a nice idea, but there are some key issues to address. The layout is not exactly the most welcoming of formats and its basic HTML look isn't exactly enticing. The other problem is that it's difficult not to see the (rather small) Q&A interviews as a bit of a cop out as the information is far too brief and basic. This is a shame because with a little more thought the site could work well.

Oliver Atwell



CONDENSED READING

A round-up of the latest photography books on the market



● **FULL FRAME** by David Noton, £15.99 Now in paperback, David Noton's classic book is a must-have for photographers interested in landscape and travel photography. With comprehensive accompanying text that addresses the thinking behind the images, and page after page of beautiful pictures taken across the world, this is Noton at his finest. ● **DIGITAL OUTDOOR PHOTOGRAPHY** by Heather Angel, £17.99



Heather Angel is one of nature photography's biggest names and her latest book is chock full of useful advice. Featuring 101 practical shooting tips, recommendations on what gear to buy and inspiring anecdotes as well as copious illustrative images, this well-designed book is perfect for photographers who are just starting to explore the great outdoors. ● **THAT PICTURE STINKS!** by Judy Holmes and Greg Baer, £18.50 The title of this book is a bit of a giveaway, as the images are not high quality, but that is precisely the point. And you can actually learn quite a lot from studying bad pictures. The book shows contrasting pictures of the same subject – those that work and those that don't – to illustrate common photography mistakes. It's non-essential but fun. ● **LION** by Suzi Eszterhas, £6.99 In last week's *Review*, we featured the book *Brown Bear* from the same series. Following a near-identical format, this charming book includes some nicely shot images and entertaining, accessible text. An enjoyable book that is perfect for young readers.

Letters

Share your views and opinions with fellow AP readers every week

ALL THAT MONEY AND NO BADGE!

I read Tim Coleman's hands-on article about the Leica M Monochrom (AP 9 June) with interest. If I have understood it correctly, because the sensor sees only in black & white, no extra filters are required to convert the light into colour information. This in turn means that the quality of light getting to the sensor is not compromised, ensuring a large increase in noise reduction is possible, and therefore better low-light performance. This also means that sharper monochrome images can be constructed from the unfiltered sensor signals. And because colour images are no longer required, neither are the complex colour mapping algorithms used to extract colour image information from the filtered sensor signals.

The camera itself resembles the M9, minus the red badge, and the LCD viewing screen has a poor resolution by anyone's standards. In operation, I note that images have to be underexposed because detail cannot be retrieved from overblown highlights, which is sensible advice. But why are images being overexposed? Shouldn't image exposure be sorted out in-camera?

In summary, taking colour filters away from the sensor has made the sensor both more sensitive, and reduced the need for algorithm design for colour imaging. Sticking with the tried-and-tested camera body design and viewing screen must have kept production costs to a minimum. Advising that images be underexposed, and modified later in software, reduces the need for more tricky processing algorithms, hence more costs. Therefore, am I the only one looking at the RRP of £6,120 and wondering how Leica can justify this amount? It has even taken the red badge off the thing! I don't understand it, but I bet they'll sell like hotcakes!

Ian Grainger, Hampshire

Images are not being overexposed by the Leica M Monochrom if the user has achieved the 'correct' exposure, but functionally there is no highlight headroom to play with so one has to err on the side of caution. It is better to bring detail back from dark shadows than to try the impossible and retrieve non-existent data from blown-out highlights. I agree with you, however, that as with the M9, the LCD screen is disappointing and the one aspect that falls significantly short of many other cameras.

As for the price, some people are also puzzled why the Nikon D800E is more expensive than the D800, when the only difference is in one of the two filters that make up the low-pass filter. A key reason for both this and the M Monochrom is likely to be limited numbers from the production line. Today's Leica cameras are priced at a premium, but despite that, as you say, they do not have a problem finding a home! –

Tim Coleman, technical writer

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

*IN A CHOICE OF COMPACT LENS, SD OR MEMORY STICK. NOTE: PRICE APPLIES TO UK AND EU RESIDENTS ONLY

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

NOWHERE TO GO

I started out in digital imaging with a Konica Minolta Dynax 7D and then, after Sony bought the camera business, I moved up to an Alpha 700. But then I had a bit of a scare when the Alpha 700 was dropped and there was a gap of around two years before it was replaced with the Alpha 77. Meanwhile, an endless string of new models were being introduced in the lower price ranges, and my sector had been abandoned completely.

Then Sony dropped the Alpha 850 and Alpha 900, again with no replacement, so there is no path to follow now that I want to go full frame.

There are rumours of an Alpha 99, but even if it appears, frankly I don't feel like risking the investment in case Sony in a year or two once again decides to disappear and leave me with no body to buy. The issue of the cameras being SLT rather than DSLR is another factor, though I would judge each on its merits.

The situation is made even stranger by Sony's marketing of top-drawer Zeiss lenses that seem to have no logical partners from a body point of view. Please, Sony, sort your strategy out. I'm about to sell my gear and start again with Nikon or Canon – you simply give me no confidence.

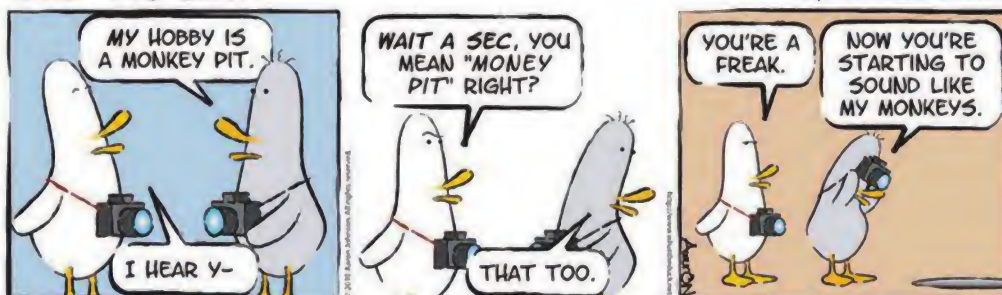
Roger King, Essex

To clarify our strategy for the digital market, we are absolutely committed to delivering the best products for every type of photographer, including enthusiasts such as yourself. We believe we have shown this in the last year with not only the release of the Alpha 77, but also the new lenses and accessories that support Alpha, NEX and Cyber-shot products.

We would also like to clarify that we do not drop our products: we continuously focus on them even after sales by providing regular firmware updates with new functions, and our new products will benefit from the same attention. With regard to a successor to the Alpha 900, we don't have anything to announce yet but can confirm that we are developing this, so stay tuned for future announcements. We would love you to stay with Sony and we hope this reassures you about our commitment to the sector

– Ben Pilling, technical marketing manager for Sony Europe

What The Duck



<http://www.whattheduck.net/>

WANTS, NEEDS AND CSCS

I wrote to AP recently defending CSCs – but I have changed my mind! Now retired, I got fed up with lugging around my DSLR and lenses, and thought a Panasonic Lumix DMC-G2 would be ideal. It had excellent reviews, claiming DSLR performance.

Much of my photography is wildlife, mainly birds, and an old M42 500mm lens focused manually on the Lumix worked well enough, and was light. The results were acceptable, though as I half expected, accurate focusing proved problematic. What I did not expect, however, was the camera's erratic autofocus with its 14–42mm and 45–200mm lenses. The G2 offers three focus arrangements: 'tracking', averaging, and centre spot – I used the latter. However, the G2's centre 'spot' size can increase automatically to almost full frame if it doesn't like the target, resulting in the point of focus being away from the desired subject. I took a photograph of a dog (above) – an easy subject, one would think, but its black & white markings fooled the camera utterly, and left not one part of the dog in focus. In another photo (also above), the camera completely ignored a heron standing in the centre of the frame and settled on the mudbank behind it instead!

Other issues with the G2 are its over-complex menu system and poor ergonomics. For the first time in many years, I found myself having to refer to the manual to discover how to do things that I took for granted with my DSLR. Frequently, my thumb unintentionally changes the white balance, or activates the Display button – it is infuriating! With a great sense of disappointment, then, and not a little dismay and disbelief, after two months my G2 is to be replaced with a new, lighter DSLR.

This raises an important issue, though.



BOTH PICTURES © KEITH LONGMORE

Many retirees like me would migrate from heavy, bulky DSLRs to CSCs, but only if their performance equals that of a DSLR in all respects, and not just sharpness under ideal conditions. CSCs currently appear to be designed as upmarket point-and-shoot cameras rather than as serious photographic tools. The huge range of menu options – face detection, about 36 modes of colouration, artistic effects, and so on – are reminiscent of a 'super' mass-appeal snapshot camera, not of something to take competition photographs or club gallery offerings.

If CSCs are to be taken seriously as an alternative to DSLRs, they have to abandon gimmicks and concentrate on providing the best possible performance in all respects, so as to address the needs of serious photographers. Until CSCs do this, DSLRs are well and truly here to stay! And us 'oldies' will continue to lug our Canons and Nikons around as long as we can, until we have to give up serious photography altogether. **Keith Longmore, Norfolk**

WHERE ARE ALL THE BATTERIES?

So, Olympus has announced that it is cutting jobs. I would recommend they employ these people making batteries for the OM-D E-M5 instead. Replacement batteries are just not available, yet the company is still making special offers to sell more cameras (free case now, following a free-grip offer). Olympus's customer services was unhelpful about how to obtain one, instead giving me a list of camera shops and suggesting that I phone them every day. Thanks, guys.

Anyone want a lightly used OM-D E-M5? My 35-year love affair with Olympus has ended. **Mike Palmer, West Midlands**

Please accept our sincerest apologies for the difficulties you have been

experiencing in getting hold of an OM-D battery. The camera has been such a runaway success that certain accessories have been slower to materialise than we would like. It is true to say that things like batteries can lag behind the introduction of a new model and it is only two months since we started shipping the camera, so this is not unusual. The success of the grip promotion has put added pressure on supply. Nevertheless, we share your frustration and can confirm that we expect another delivery in early July. Please place an order with one of our OM-D specialists (http://special.olympus.eu/omd-dealerlocator/en_GB) as they should receive further supplies soon – Mark Thackara, national marketing manager for Olympus

BACK CHAT

AP reader Edward Bowman believes we take our best photographs when we let our unconscious mind take over and photograph instinctively

SIGMUND Freud not only inspired the Surrealists, but also emphasised the fact that we have two sides to our brain, – our conscious brain that works part of the time and our unconscious brain that works full tilt day and night.

This duality of function certainly applies to photography. The conscious approach is all about setting up tripods, framing the picture and making all the calculations necessary to take it. We worry about composition, the strength of the light and whether or not there is a little distraction on the edge of the frame. That's all very well, but actually our unconscious self takes the best pictures.

That may sound very strange, but consider this. The painter David Hockney maintains that the camera cannot produce what we see because our eyes dart around taking in everything in front of us. He maintains that a painter, by painting through time and by painting the subject matter as a series of separate glances and brush strokes, produces a more realistic and truer picture. He forgets to mention that whatever is being done, it is still about rendering the subject matter onto a flat canvas so that even if the end result looks three-dimensional, it is still just a trick of the eye and brush.

We photographers actually deal in time. It is the ability of the camera to seize a fraction of time and record it that often gives us a picture of something we could never see with the naked eye. Eadweard Muybridge's pictures of horses and how they run is a case in point. Before he came along, no artist had ever produced a realistic picture of horses galloping.

We often admire a picture when we wonder how on earth the photographer managed to see it and capture it. How many times do we see a picture, fumble for our camera and then find that the subject has vanished? We are just not quick enough. The great photographers get round this problem and I suggest it is because their unconscious mind is trained instinctively to sense the picture a moment before it arrives.

The normal process is that we see the picture, it passes through our eyes to our conscious mind and then we mess about while we think what to do. We need to see the picture and take it before it reaches our conscious mind. That saves an awful lot of time, but it requires training, too.

Take street photography. Everybody is moving around, the background is changing, there may not be time to raise the camera to the eye and it may even be a serious risk to do so. Fortunately, we can take a chance. We start to photograph instinctively; we do not wait for things to arrange themselves. We are fortunate that these days we can take these chances because we have digital equipment. Finally, and more importantly, we have spent time looking at good imagery both of photography and painting. Our unconscious mind takes it all in and, in time, makes use of all we have seen.



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PHOTO INSIGHT

Photographer and paper negative expert Andrew Sanderson talks about the techniques he used to produce his painterly image of two cows



ANDREW SANDERSON

A renowned photographer, tutor, author and Ilford Master Printer, Andrew Sanderson offers practical tips on working with film and traditional darkroom techniques



If you would like to read more about paper negatives, Andrew's book *Paper Negative Photography* is available from www.blurb.com, price £15

THERE are times when I find it incredibly refreshing to take meandering drives around the countryside. It's a great way to clear my head and to seek out inspiration for images. I'm not always alone and on the occasion that this image was shot a few friends accompanied me. After a few miles we decided to stop for a walk. After a while of wandering aimlessly, I looked over a wall and saw these two cows in a field – it was a scene that worked as a great foreground to the rolling hills in the background. As soon as I saw the cows, I whipped out my 35mm Contax 137 MD camera with 50mm lens and lined the frame up for a landscape shot. The two cows looked great through the viewfinder and gave the image a real sense of scale.

Just as I was about to take a picture, the white cow on the left lifted its back leg to scratch its head. As soon as I saw that happen, I knew I had a shot. I took one photograph and then the scene changed and the composition broke. I was pretty pleased and felt that I'd captured something quite strong, which was more than just an ordinary shot of two cows. But when I came to print the image the shot just didn't have any life to it. I tried printing it various different ways, but I just couldn't inject any drama. At that time I'd been doing a lot of paper negative work, but had been using paper within the camera. I'd become a little frustrated lugging heavy plate cameras around and coming back with paper negatives that were sometimes grossly over or underexposed. Paper negatives have a very fine latitude.

However, it occurred to me that I could take a film negative and then make a paper negative copy from that. This seemed like an ideal image from which to launch that idea. The cows in the image reminded me of the work by painter George Stubbs, who painted lots of pictures of horses and various other animals. The quality of light in those paintings was something that I was keen to try to recreate. You'll notice the patch of white light surrounding the left-hand cow. That's the kind of light you will only see in those old paintings – a detail picked out by a shaft of light. It's not something you'll see in real life, but it's very dramatic and draws the viewer's attention.

I produced my initial print from the negative (which of course gave me a positive

image) and did all the necessary dodging and burning. Then I produced a paper negative. What I found was that I could add pencil to the first print to darken areas in the final image and then I could add pencil to the negative copy to lighten areas. It gave me much more control over the tonality of the final image.

It took me a couple of attempts to get it right, and it meant that by adding pencil I could add in highlights to the white cow to accentuate the muscles. I could also add light and slightly subdue the cow on the right, while adding in some sky and a subtle dark border around the edges of the frame. What this means is that when it comes to my final print I don't have to do any burning or dodging – it is a straight print. This was my first attempt at pencil work and it spurred me on to keep going and develop my skills.

The shot was originally in 35mm landscape format, but once it came to printing I realised that it worked much better as a vertical composition so I cropped off the sides. With that in mind, the image you see is half of a 35mm frame.

I then realised that the image was losing sharpness as it went through the stages of film to paper to more paper. This means that the texture of the paper begins to come through as well as the pencil work, and the image ends up looking like a cross between a photograph and a drawing. People don't quite know how to read

'The patch of white light surrounding the left-hand cow is the kind of light you will only see in old paintings'

these photographs. They're photographs, but they're partly illustrated. I enjoy the process because it's hands-on and very rewarding, but more than that, it's unique. Images like this are more about impressionism and mood than they are about sharpness. If I wanted an image to be sharp, I'd shoot on 10x8in, but then the sharpness becomes the point of the image. With methods such as paper negatives you're not distracted by the sharpness as you're far more concerned with composition and lighting. That's what's great about alternative processes and pinhole photography – you're not distracted by detail. Detail is something to be left for the large-format photographers. With alternative processes a decrease in sharpness leads to an increase in aesthetic quality and interest.

It is funny how many people state that they are against manipulation in digital photography, because that is what photography is all about – manipulation. There is no such thing as a pure art form. It's just what the artist perceives. My work is no different. **AP**

Andrew Sanderson was talking to Oliver Atwell



the chance to take part in the

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Visit www.amateurphotographer.co.uk and navigate your way to the special Fujifilm X-Pro1 Street Experience gallery in our *Gallery* section. Once there, load up no more than 3 of your best street pictures. AP Editor Damien Demolder will pick five photographers who show imagination and

a great eye for a picture to join him on the day. You have to be a member of the *Amateur Photographer* website to upload images, but signing up is free. To enter, visit www.amateurphotographer.co.uk/fuji.

The Fujifilm X-Pro1 Street Experience day will be held on Thursday 23 August, so please ensure you are free on that day.

The day will start at 10am at the AP offices in Southwark Street, London, and will finish in Greenwich with a session of critique and photo chat. More details will be sent to the winners before the date.

Closing date for entries is Friday 10 August 2012

For more information about the X-Pro1 visit www.fuji.co.uk/x-pro1

FUJIFILM X-Pro1



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Closing date is Friday 10 August 2012. Each winner will be given £50 towards their expenses for the day. Winners must be available on the specified date (23 August 2012) and be able to make their own way to a specified address in London. Rights remain with the photographer, but by entering you are agreeing that the images and videos taken on the day can be used in *Amateur Photographer*, www.amateurphotographer.co.uk and in Fuji's social media coverage relating to the event. If you are unavailable on the specified date, another winner will be chosen to take part in the street photography day. If we are not able to contact you within 24 hours, another winner will be chosen. Winners will be contacted no later than 14 August 2012. Normal IPC Media terms and conditions apply. Full terms and conditions can be found at www.amateurphotographer.co.uk. Alternatively, send an SAE for a copy of the full terms and conditions to Estelle Hicks-Bennett, IPC Media, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU or call 0203 148 4321.

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Heavens above

Martin Zalba's atmospheric landscapes are both beautiful and strangely disquieting. He tells **Gemma Padley** how he takes his eerie yet breathtaking landscape images

LANDSCAPE photography is one of the most popular genres among amateur and professional photographers, but with so many landscape images out there, how do you create something that will stop viewers in their tracks? It's all about the choice of landscape, light, timing and skill you employ when processing the images, says Spanish photographer Martin Zalba.

Martin, who lives in Pamplona, Spain, started taking photographs seriously about five years ago. Having always had a keen

interest in photography, it was only after buying a Pentax K10D (which he still uses for infrared photography) that Martin began to take a more serious approach.

'My main interest has always been landscape photography,' explains Martin, who is a composer and musician by trade, and also teaches music to students. 'I think it has always held an attraction for me. I wanted to explore and discover places that were unknown to me, and photography seemed the ideal way to do this. To me,

being in touch with nature is very important. If you live in a city, there's a tendency to become distanced from nature and I find photographing the landscape brings me closer to the natural world.'

LOCATIONS AND SUBJECT MATTER

Photographing both in his home country and abroad, Martin has only the highest praise for the landscapes of Spain. 'We have many beautiful and interesting landscapes of almost every kind,' he says. 'Among them, I would cite much of the north coast of Spain and some of the south and east coast. Further inland, I would highlight Andalucia, the Basque Country and Galicia. One day, I would like to take photographs at night in American national parks, such as Monument Valley and Death Valley,' he adds. 'It is one of my dreams that I hope to carry out at least once in my life.'

The subject matter that draws Martin's eye varies from location to location, but he stresses the

Bardenas Reales de Navarra, Spain
Canon EOS 5D Mark II, 16-35mm, 331secs at f/5.6, ISO 400





ALL PICTURES © MARTIN ZALEBA



importance of not choosing overcomplicated subjects. 'Every subject is interesting to some degree, but to me the most important subjects are the simplest,' he says. 'Yet these are also often the most difficult to capture well. I like to search for subjects that trigger a deep thought, feeling or an important reflection in my mind.'

Martin's preparation before a shoot is minimal. 'The preparation I do depends largely on the type of place I'm visiting,' he explains. 'If I go to the coast, I might look up information on the tide times and also the weather forecast. I also try to find out if a place is dangerous or not – by this I mean places to which access may be difficult, such as on top of cliffs or if there are ravines or fast-moving rivers and places where mobile-phone reception may be limited. If I

Above: Mendinueta, Navarra, Spain
Canon EOS 50D,
10–20mm, 360secs
at f/5.6, ISO 400

Left: Tiermas, Aragón, Spain
Canon EOS 50D,
10–20mm, 120secs
at f/5.6, ISO 1600



think a place might be dangerous, I set out during the day in order to have enough time and light to get there, take the shots I want and come back safely. I tell my friends and family where I am, and I also have my mobile phone with me.'

PHOTOGRAPHIC APPROACH

Along with his Canon EOS 5D Mark II, Martin has a range of lenses in his kit bag, including 16–35mm, 100–400mm, 24–105mm, 15mm fisheye and 100mm macro optics. For his landscape work, he usually uses his wider lenses – predominantly his 16–35mm and 24–105mm optics – to capture the scale of the landscapes around him. He uses his camera in aperture-priority mode if he is shooting during the day, and when shooting at night he uses the camera's bulb mode.

'I hardly ever shoot in manual or program mode,' he says. 'I find that aperture-priority mode is very fast and flexible. The exposure times of my most recent nocturnal images are relatively short, between 25 and 40secs, because I use a high ISO speed such as ISO 3000 or 6400,' he adds. 'But I have also taken images where the exposure has been 40mins long.'

When composing his shots, Martin takes a traditional approach, although he isn't averse to bending the 'rules' if he feels this will make for a stronger image. 'I try to compose my images using classical techniques such as the rule of thirds,' he says, 'but if this isn't possible for whatever reason, I'll look for diagonals or parallel lines that I could use to give the image a sense of dynamism. Sometimes I try to incorporate interesting shadows and light



BEHIND THE PICTURE

MARTIN explains how he took this image of the Bardenas Reales in Navarra, southern Spain. It is a semi-desert landscape covering some 42,000 hectares (100,000 acres) that has been designated a Biosphere Reserve by UNESCO.

'It was quite windy,' he says, 'and within a few seconds the cloud was rushing through the sky, as you see in the image. There was a special, quite magical quality to the light coming from the moon. I set up my Canon EOS 5D Mark II camera with 16–35mm lens on a tripod and used a remote release to fire the shutter. My exposure was 331secs. I had my camera set to bulb mode, ISO 200 and f/5.6. I chose this vantage point because of the position of the stars in the sky and the direction the clouds were moving. One of the main challenges of shooting at night is to make sure the exposure time is calculated accurately. Framing the shot well in the dark can also be a challenge.'

in my compositions, but every place and encounter is different and so requires a different approach.'

In some of his images, Martin uses a long viewing distance so that buildings become a tiny part of the frame, dwarfed by dramatic, moody skies. His approach to balancing the various elements in the frame is meticulous. For example, in one image he uses a 'frame within a frame' device to give gravitas to his main subject. In this image (see above left), a tumble-down wall in the foreground provides the perfect frame or 'look-through' for another building further in the distance.

Rushing skies created as a result of long exposures feature heavily in his images. Colour also plays an important part in creating a sense of mood. 'It is widely known that different colours influence our mood,' says Martin. 'Some colours are more meditative or calming, while others generate excitement. In my photography, I try to use colour as I see and experience it when taking the photograph. I try to order colours within the image to





Playa de Portio, Cantabria, Spain Canon EOS 5D, 24-105mm, 1/10sec at f/18, ISO 100

evoked a strong feeling in the viewer.'

While often photographing at dawn and late afternoon, Martin takes many of his images at night. Like most landscape photographers, it is the magical quality of the light at these times that fascinates him. 'The light at dawn and sunset can be really interesting,' he says. 'And at night there is something almost unreal and beautiful about the remnants of light in the sky. I try to present a different vision of reality in my photography,' he adds. 'When taking a photograph, I often think as a painter might and try to produce images that could be reminiscent of oil paintings. I like exploring photographic techniques such as night photography that allow me to be creative and experiment during the image-processing stage afterwards.'

PROCESSING THE IMAGES

Martin first opens each image in Lightroom where he tweaks the exposure, colour temperature, light and shadow and any image distortion. He then processes the result in Photoshop. 'I'll use adjustment layers and layer masks to bring out different parts of the image,' he says. 'It is impossible to give a complete technical explanation because each adjustment layer is a world of its own and is applied to a particular image to highlight one colour, light or texture of an area in the image. I find Photoshop to be an indispensable "palette", which I use to process the images and "paint" them like a drawing. I find the main challenge



Playa de la Arnia, Cantabria, Spain Canon EOS 5D, 16-35mm, 39secs at f/3.5, ISO 6400

is creating a beautiful image without the computer processing being noticeable. I work hardest when processing areas of light and colour because of the camera's limited dynamic range.

'What I like most about photography is the chance to show what cannot be seen

with the naked eye,' he adds thoughtfully. 'My aim is to try to relay what I see from my personal point of view – details of things that may pass unnoticed, for example. In fact, anything that could inspire feelings and sensations in the person who sees my photographs.' **AP**

To see more images by Martin, visit <http://1x.com/artist/martinzalba>



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Derek Hansen Kent 44pts

Canon EOS 5D Mark II, 17-40mm, 180secs
at f/16, ISO 100, 10-stop ND filter, 2-stop
ND grad

♦ **Metal slipway** **Judges say** This shot, taken on Herne Bay's shingle beach, makes excellent use of a common technique. It's an image that's nicely composed and full of atmosphere.





Gavin Forrest
 South Lanarkshire **43pts**
 Nikon D300, 18-200mm, 1/13sec
 at f/13, ISO 200
 ♦ Tuscan dawn **Judges say** The wonderful colours and tranquil atmosphere of this shot couldn't fail to impress the judges. Gavin's use of foreground and background are also very pleasing to look at



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APOY Amateur Photographer OF THE YEAR COMPETITION

At Dawn and Dusk

We had some fantastic entries for round 4 of APOY. Here we publish the top 30 images

Guido Milian, of Miami Springs in Florida, USA, is the winner of our At Dawn and Dusk round of APOY 2012. Guido will receive a Samsung NX200 with 20-50mm f/3.5-5.6 kit lens, a Samsung 18-200mm f/3.5-6.3 lens, a Samsung ED-SEF15A flash and a 16MB SDHC Plus memory card, worth a total of £1,598.96. The NX200 is a compact system camera with a 20.3-million-pixel, APS-C CMOS sensor. It has high-speed capture (7fps) and ultra-fast autofocus (100ms), while the ISO range of 100-12,800 lets you take high-speed photos even in low light. Samsung's 18-200mm f/3.5-6.3 telephoto zoom has a 35mm viewing-angle equivalent of 27-300mm, and is ideal for both long-distance landscapes and incredible close-ups. Our second-placed winner is **Derek Hansen**, of Northfleet in Kent, who will receive a Samsung WB850F compact camera and a 16MB SDHC Plus memory card, worth a total of £288.98. The WB850F travel compact has a 16-million-pixel, BSI (Back Side Illuminated) CMOS sensor to help reduce image noise and distortion, even in low-light conditions, and a 21x optical zoom lens (23-483mm equivalent). The Samsung WB850F also has built-in Wi-Fi connectivity, so users can email photos and share them quickly and easily. **Gavin Forrest**, of South Lanarkshire, finished third in the round and wins a £250 Jessops Gift Card.

THE 2012 LEADER BOARD

After Round 4's judging, Dan Deakin has moved up to first place with 106 points, while Charles Spencer has moved from fifth to second with 88 points. Derek Hansen, who was second in this round, is in third place with 79 points, while last month's leader, Ben Ghibaldan, has dropped to fourth with 71 points.

1	Dan Deakin	106pts	7	Paul Smith	62pts
2	Charles Spencer	88pts	8	Anthony Beck	59pts
3	Derek Hansen	79pts	9	Lorraine Heaysman	57pts
4	Ben Ghibaldan	71pts	10	Bill McKenzie	54pts
5	Michal Tercjak	66pts	10	Andy Davenport	54pts
6	Phan Hien	63pts	12	Steve Halliday	48pts

The UK's most prestigious competition for amateur photographers



4 Adrian Sadlier Ireland 41pts

Nikon D7000, 70-200mm, 1/1000sec at f/6.3 ISO 100

Dublin Bay **Judges say** The colours, the background and the lone figure all come together to form a beautiful shot

5 Luke Massey Bath 41pts

Nikon D40, 200mm, 1/1000sec at f/5.6, ISO 200

Autumn fog **Judges say** This early morning image stood out immediately due to its atmospheric use of dense fog

6 Lorraine Heaysman West Sussex 40pts

Canon EOS 50D, 28-70mm, 30secs at f/16, ISO 100

West Beach Pier, Littlehampton **Judges say** Leading lines are a common theme, but here the technique is used very effectively

7 Christian Wilkinson East Riding of Yorkshire 39pts

Canon EOS 550D, 85mm, 1/250sec at f/8, ISO 100

Goats **Judges say** As well as being a great shot of dawn light, the narrative possibilities of the man and the goats are also fascinating

8 Ron Holmes Dorset 38pts

Nikon D70, 10-20mm, 1/3sec at f/19, ISO 200

Tide and rocks **Judges say** Ron's nicely framed image captures the real essence of this round's theme

9 Sirsendu Gayen India 38pts

Nikon D80, 18-135mm, 1/640sec at f/10, ISO 160

Muchkunda river **Judges say** This tranquil image makes excellent use of a human subject to give the picture a sense of scale

10 Colin Mill Buckinghamshire 36pts

Canon EOS 5D, 24-105mm, 1.6secs at f/16, ISO 100, 2-stop and 3-stop ND grads

'Perch Rock Lighthouse' **Judges say** The abandoned lighthouse adds a real point of interest to this strangely haunting image

11 Ian Ewing Devon 36pts

Canon EOS 550D, 18-55mm, 1/40sec at f/22, ISO 250

'Lonely Boat' **Judges say** Ian has used the bridge, the boat and the reflection to produce a pleasing composition here

10



13



14



11



15



12



12 Alexey Poselenov Russia 35pts

Sony Alpha 580, 14mm, 30secs at f/8, ISO 100

'Dawn at the forest lake' **Judges say** The lone tree is a simple subject, but it works perfectly within the context of the location

13 Dan Deakin Nottingham 35pts

Nikon D700, 20mm, 0.6secs at f/16, ISO 200, 2-stop ND grad

Giant's Causeway **Judges say** Dan has used the rocks to frame his image and lead the eye right into the horizon

14 Anthony Beck London 34pts

Panasonic Lumix DMC-FX100, 8.3mm, 0.2sec at f/3.2 ISO 100

Mistletoe in Thames Valley **Judges say** Anthony has exposed for the sky here to silhouette the trees and reveal their intricate form

15 Charles Spencer North Yorkshire 34pts

Olympus E-510, 14mm, 0.6secs at f/14 ISO 100

Cayton Bay, North Yorkshire **Judges say** Charles has managed to capture the tide rushing around the rock in the foreground

The UK's most prestigious competition for amateur photographers



16 Lee Peters Wiltshire

Hasselblad 501CM, 50mm, Kodak Tri-X

Avebury **Judges say** Lee's image of part of Avebury's stone circle in Wiltshire has a moodiness that caught the judges' eye

34pts

20 Simon Anderson East Sussex

Nikon D300S, 16-85mm, 1/125sec at f/6.3, ISO 200, flashgun

Girl on a beach **Judges say** We received lots of landscape images, but few that featured people as their subject. Simon's imaginative take on the brief has paid off

32pts

17 Phan Hien Vietnam

Nikon D70S, 18-70mm, 1/6sec at f/4.5, ISO 200

Sunset flood **Judges say** Streaks of colour in the sky give this image a vibrancy that impressed the judges

33pts

21 Alf Bailey Wirral

Nikon D700, 14-24mm, 1/8sec at f/8, ISO 200

Talacre beach, North Wales **Judges say** The wispy clouds and textured sand lie at the heart of this image's success

31pts

18 Stefano Pedroni Italy

Canon EOS 7D, 10-20mm, 30secs at f/10, ISO 100, ND filter, polariser

Lago D'Orta, northern Italy **Judges say** Framing the shot so that the horizon divides the image directly in two is a bold choice, but it is highly effective here

33pts

22 Ben Ghibaldan Greater London

Canon EOS 5D Mark II, 24mm, 1.3sec at f/11, ISO 100

Old Man of Storr **Judges say** It may be a popular location, but Ben's image effortlessly captures the grandeur of this Isle of Skye view

31pts

19 Debashis Mukherjee India

Nikon D80, 18-135mm, 1/125sec at f/5, ISO 400

Calm waters **Judges say** The soft haze that encompasses the scene and the strong leading line form the strengths of this image

32pts

23 Charlie Jobson Northumberland

Samsung GX20, 70-300mm, 1/1000sec at f/11, ISO 100

Kent sunset **Judges say** Magic and mystery emanate from Charlie's spectacular image

31pts



24 Chris Gin New Zealand **31pts**
 Canon EOS 7D, 10-20mm 1/2sec at f/11, ISO 100
 Dawn at a lavender farm **Judges say** A classic view of lavender fields, with striking colours and leading lines, photographed in Te Awamutu, New Zealand

25 Iwan Williams Gwynedd **31pts**
 Nikon D300, 10-20mm, 1/120sec at f/11, ISO 200, ND grad
 Dinas Dinlle by moonlight with the Yr Eifl mountains (commonly known as The Rivals in English) in the distance **Judges say** Rugged foreground rocks contrast powerfully with the misty water in this image taken in North Wales

26 Christopher Foltz USA **30pts**
 Nikon D700, 17-35mm, 302secs at f/10, ISO 100, 10-stop ND filter
 Lake Michigan **Judges say** We loved the subtle gradation of hues in the sky and neatly contained composition

27 Peter Kewley Bedfordshire **30pts**
 Canon EOS 20D, 18-50mm, 1/60sec at f/16, ISO 200
 A borage crop at sunset **Judges say** A glimmer of light on the horizon draws the eye and illuminates the foreground beautifully

28 Mark Crocker Bristol **29pts**
 Canon EOS 5D Mark II, 17-40mm, 13secs at f/16, ISO 50, 3-stop ND filter and ND grad
 Golden Pier **Judges say** Mark says he captured this shot of Clevedon Pier on the Severn Estuary in Somerset just a few minutes before it started to rain

29 Steve Clayton Buckinghamshire **29pts**
 Canon EOS 40D, 17-40mm, 1/125sec at f/9, ISO 320, polariser
 Buckinghamshire field **Judges say** On a blustery summer evening, streaks of light poke through moody clouds to illuminate Milton Keynes Wind Farm

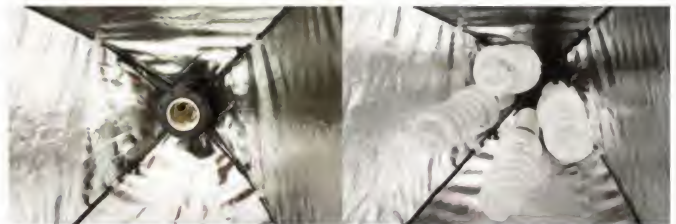
30 Tony Shaw Kent **29pts**
 Sony Alpha 900, 24-70mm, 1/6sec at f/22, ISO 200
 Wyoming at dusk **Judges say** An old barn looks almost filmic in Tony's atmospheric image shot in Jackson Hole Valley with the Grand Teton mountain range looming in the distance

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Light and form

Martin Smith explains the set-ups and lighting for his simple yet effective figure-study photographs. He talks to **Oliver Atwell**

NUDES and art have a long and varied history. For years, the naked body had its place in Greek and Christian art, and to this day we find that life drawing is one of the fundamental building blocks of any aspiring visual artist. Photography and the human form have been intrinsically linked since the medium's inception. Flick through any book on the history of photography and you'll find endless images, from contentious photographs of young subjects by Charles Dodgson (better known as Lewis Carroll) to Herb Ritts' photographs of nude supermodels. Yet where these images were very much concerned with understanding

the subject, Martin Smith is far more concerned with the process of achieving these images. His simple monochrome figure-study photographs demonstrate what can be achieved with the simplest of set-ups and a modest village-hall setting.

'I had been dabbling with photography since the 1980s, but unfortunately, due to certain lifestyle changes, it had to take a back seat,' says Martin. 'Then, around four years ago, my wife bought me a compact camera and the enthusiasm immediately returned. Some time later, I bought myself a Canon EOS 450D after reading several favourable reviews.'

Canon EOS 450D,
50mm, f/1.8,
1/30sec at f/5.6,
ISO 800





➔ Around the same time as he bought the camera, Martin was asked by a friend, who was a life model for art classes, to take some pictures of her. As she was more than experienced with figure work, Martin found that his model was able to adopt poses that incorporated visually interesting shapes.

'I was actually winging it by using a few household lights to illuminate her,' he says, 'but the way the light fell on her body really appealed to me. My friend was incredibly happy with the results and I quickly realised that I'd discovered the style of photography that I had been looking for all along.'

After that first experience, Martin threw himself into the genre of figure photography, but soon understood that his use of household lights was hardly ideal. So he made the decision to invest in a set of professional-standard lights.

'I wanted a form of lighting that would give me a preview of what I'd be doing,' says Martin. 'The flashguns that I looked at didn't have built-in modelling lights. What I needed were studio-type flash heads, but of course they're not exactly affordable.'

Instead, Martin opted for two Interfit continuous-light, daylight-balanced softboxes, which cost around £240 for the pair. Although Martin later bought a tungsten spotlight as well, the two Interfit softboxes have been his most used source of lighting.

The only two other pieces of kit that Martin has purchased for his work are a Canon 50mm f/1.8 lens and a muslin backdrop. This is in line with his desire to keep expenditure to an absolute minimum. The total expenditure on all his photo gear, including camera, extra lens, lighting and backdrop, is no more than £1,000.

'In addition, my shoot locations are also in keeping with my need for economy,' says Martin. 'There's no way that I can afford a studio of my own, and to hire a decent studio for a day would cost around £150-£200. As I have my own lighting, I really don't need a studio anyway. Instead, I hire a local village hall. It's far cheaper and I get a spacious building that measures about 60 x 20ft [18 x 6m] to work in. That kind of space has more than enough room to take full-length pictures with my 50mm lens.'

LIGHTING

In many of Martin's images he places his lights at around 30° to the side of the model, with her facing the camera (both adjacent). In other shots, he may place a single light either side and slightly behind his model. Both set-ups give the model shape and pick out the definitions of her body clearly. Yet while Martin is confident that the continuous-light softboxes give him the results he needs, he does admit that there is a drawback.

'If I'm using both lights adjacent to each

Above: Canon EOS 450D, 50mm, 1/25sec at f/2.8, ISO 400

Below: Canon EOS 450D, 50mm, 1/40sec at f/2.5, ISO 400



other – in other words, effectively doubling their power – I'm still only able to work with something like 1/30sec at f/2.8 and ISO 400,' he says. 'That means I don't have quite enough power to photograph movement, restricting my images to still poses. If I use single lights – one on each side of the model – that takes me down even further to 1/20sec.'

As Martin is working in a village-hall space, there is the risk of unwanted light leaking in through doors and windows. His solution is simple: he tapes bin liners over the windows. He also makes sure that he doesn't place his model too near the white walls of the hall, otherwise he risks the light bouncing back into his shot.

'When I position the lights for a picture, I know the sort of result I want,' says Martin. 'I want low-key lighting, which means that the contours of the subject are accentuated by a portion of the subject being thrown into shadow. As I'm working with a digital camera, I can obviously preview my results immediately. In that way, if I'm not happy with what I'm getting, I can alter the lighting as I wish.'

Martin chooses not to work with a light meter, as he is fairly confident about the settings he'll need. Once he has positioned his lights, he takes a series of test shots around those settings.

'Once I've done my test shots, I can decide what works best,' he says. 'That said, I usually set my camera to give up to 1 stop more than the preview image suggests. Working in a dark setting will make the preview seem deceptively bright, so it's easy to be fooled into underexposing.'

As for editing, Martin opts to use the Canon Digital Photo Professional (DPP) software that came with his camera.

'I always shoot in raw, which gives me the largest number of

Right: Canon EOS 450D, 50mm, 1/40sec at f/2.5, ISO 400



ALL PICTURES © MARTIN SMITH

Right: Canon EOS 450D, 50mm, 1/20sec at f/2.5, ISO 400



Below: Canon EOS 450D, 50mm, 1/30sec at f/2.8, ISO 400





options at the editing stage,' says Martin. 'All my images end up in monochrome and this involves just one click on a preset. DPP has the option of red, orange, yellow and green filter effects, but I generally find that a version without any added filter effect suits my requirements. At the initial editing stage, I usually do a sepia-toned version of the image with the toning set to about 75%. Sometimes I prefer the sepia-toned version, but more often than not I'll stick with standard black & white.'

WORKING WITH MODELS

Of course, these images would be nothing without their central subject – the model. Martin points out that models can be booked via agencies and also through many reputable portfolio-hosting sites on the internet.

'My main requirement when looking for a model is that she has experience in the figure style,' says Martin. 'I actively encourage models to have as much input as possible. In that way, if I were to put the same idea to two different models, each would put their own spin on it and I'll come away with two different pictures.'

What catches Martin's eye are poses that use dance and gymnastics moves as their springboard. This method allows the model and photographer to start with a rough idea in mind and then move on to developing it.



'The model and I will regularly preview the images on the back of the camera so we can see if there are any tweaks to her pose that could potentially improve things,' explains Martin. 'Having two pairs of eyes looking at the previews is great because while my eyes are usually drawn to things such as the lighting and shadows, the model is more likely to notice something like the angle of the head or the positioning of the arms. My images then essentially become a collaborative effort.'

Martin is keen to point out that the

simplicity and economical viability of his work clearly demonstrate that this kind of photography doesn't have to take place within a professional studio using state-of-the-art equipment.

'With access to models, this kind of work is very easy to produce,' says Martin, 'and with continuous lighting, the "what you see is what you get" aspect is invaluable. Anyone who tells you that you need to spend thousands of pounds is going about it in the wrong way. Going cheap isn't necessarily a bad thing.' **AP**

Above: Canon EOS 450D, 50mm, 1/50sec at f/2, ISO 400

Left: Canon EOS 450D, 50mm, 1/40sec at f/2.8, ISO 400

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You will also have the chance to purchase a signed book from Heather (including her newly launched *Digital Outdoor Photography: 101 Top Tips*) while enjoying a glass of wine with the editorial teams. A goody bag, a hints and tips sheet from Heather Angel, and entry to the Nikon prize draw are included in the price of the ticket.



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*Only delegates who have purchased a ticket will be entered into the draw to win a Nikon camera. Two names will be drawn on the night and the winners will be presented at the seminar. If a winning delegate is not in attendance, a second name will be drawn at random.

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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

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THE IOSHUTTER is a shutter-release cable operated through an iPhone (3GS onwards), iPad or iPod Touch (4th generation). There are two versions of the cable designed for many Canon PowerShot and EOS cameras, and limited Samsung, Hasselblad, Contax and Pentax models. A Nikon-compatible cable is due this summer. The release is operated via the ioShutter app, with a free 'light' version or a 'pro' version costing £6.99.

Controls include shutter release, bulb (with a stopwatch to time the exposure), time-lapse and programmed timers. Making full use of the Apple technology, the app also includes a sound trigger in ClapToSnap, and a movement trigger called ShakeToTake. I can see many possibilities for future updates.

The pro version provides greater control over timers, time-lapse and shake functionality, and if you've invested in the cable the extra £7 is hardly going to break the bank. The free version requires registration to use the time-lapse, sound and shake functions.

This is a clever device, but sound and shake functions aside, it is a steep price for a wired remote. **Tim Coleman**

The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Polaroid Studio Series 112 LED video light panel Around £70

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POLAROID'S

video light panel features 112 colour-corrected LEDs providing cool-running, flicker-free lighting that is ideal for shooting portraits and macro work. Clip-on barn doors control the spread of light and a dimmer switch on the back varies the output. The unit is powered by five standard AA batteries, so up to eight hours of continuous use is possible.

I particularly like the accessory shoes on each side, which allow several units to be slotted together to form a bank of light to increase the already impressive light output. The detachable mounting shoe can be used on a camera hotshoe, a stand or bracket, and the whole unit is light and compact enough to tape onto walls and cram into tight corners.

While the build quality is fairly good, there is no provision for a slot-in diffuser and I had to tape diffusing material onto the barn doors to reduce the light output for macro work. The barn-door hinges and mounting clips are rather fragile and will not stand up to rough treatment. **Andrew Sydenham**



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Leica X2

Combining sleek style with a 16-million-pixel APS-C-sized sensor, the Leica X2 could be a street photographer's dream.

AP 7 July

Sony Cyber-shot DSC-RX100

This high-end Sony compact camera has an impressive 20.2-million-pixel, 1in sensor. Is it the best compact camera yet?

AP 14 July

Wacom Intuos 5

We test Wacom's Intuos 5 pen tablet, and explain how to use such a device.

AP 14 July

24-70mm lens group test

We test a range of these popular premium lenses, including the new Canon 24-70mm f/2.8 model.

AP 21 July

Samsung NX210

Wi-Fi connectivity has now been installed in Samsung's latest entry-level, 20.3-million-pixel compact system camera.

AP 21 July

AskAP

Let the AP team answer your photographic queries



ELECTRONIC ADVANTAGES

Q Why would a camera manufacturer choose to use a mechanical shutter instead of an electronic one? It isn't something that crossed my mind until I bought a Nikon 1 V1, which gives me the choice of using either. Now I am at a loss as to why anyone would choose a mechanical shutter, because of the noise it makes and the inevitable unreliability of a mechanical system. The electronic shutter seems to have many advantages over the manual system, such as silent operation, faster shutter speeds (on the V1, 1/16,000sec vs 1/1400sec) and faster frame rates. **Matthew Maddock**

A In theory, an electronic shutter should outperform an older mechanical mechanism every time. Turning the shutter on and off to capture the image for just the required shutter speed means it is silent, accurate and requires no moving parts. Indeed, this is how the shutters in many compact cameras and mobile phones work, but not DSLRs, where image quality, rather than portability and convenience, is important.

The disadvantages of an electronic shutter stem from how a sensor is turned on and off, and how picture information is read from the photosites into the camera's electronics. In CMOS sensors (the most common type used in digital cameras), each photosite is not turned on and off at the same time. Rather, each row or column of photosites in turn is turned on, allowed to accumulate light and has information

read from it. This means there is a small time delay between opposite sides of the sensor capturing an image, which can cause artefacts when capturing very fast-moving subjects or when shooting with flash (a problem analogous to the sync speed issue of focal-plane shutters).

Also, electronic shutters use extra electronics at every photosite position to turn the shutter on and off and hold the charge from the picture-making process. This means that not all the photosites are light-sensitive, which limits sensitivity and increases digital noise.

I dare say this is a huge area of research for camera manufacturers. When a way of firing an electronic shutter uniformly over the whole sensor is found, and sensitivity problems are eliminated, I'm sure DSLRs will make use of this technology, too. **Ian Farrell**

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter (@ap_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

IN SEARCH OF DEEP REDS

Q During one day of recent fine weather, I decided to photograph our blooming garden. One of the shots was of some deep-red poppies. I was disappointed to find that, with my Nikon D5000, I could not reproduce the deep red colour. All images gave a more orange result. I have tried all the obvious things, such as adjusting the white balance, D-Lighting and raw shooting, but to no avail. I then used my old Olympus μ digital compact camera and the deep red colour was captured much better. Do you have any suggestions as to what I'm doing wrong with my Nikon? A quick look at the RGB histogram shows a spike on the right-hand side of the red channel, suggesting it is saturated. **Phillip Salter**

A Digital cameras often struggle to reproduce red tones accurately. The issue can come from overexposure in the red channel, and I think that is what is happening here in the Nikon-exposed picture. Sometimes the camera's exposure metering is thrown by a prevalence of red, and I'd say your image is slightly overexposed in general, though not too seriously. It's difficult to assess proper exposure in bright outdoor conditions. You could try bracketing around the indicated exposure to see if that improves things.

To get really accurate colours, though, raw shooting is the only way forward. Here, more information is captured than in a standard JPEG file, and this can be used to rescue overexposed regions, either as a whole or in individual colour channels. You mentioned shooting raw files, but did you try to correct the deep-reds problem in raw-processing software, like Adobe Camera Raw?

Try setting the white balance more accurately, either by creating an in-camera white-balance preset with a sheet of white paper, or by using a neutral-grey target to 'pick' a white balance in the software. This should get you nearer the colour you want. If the red channel is still saturating, try using the HSL controls in ACR to reduce the brightness and saturation of the reds in the image selectively.

Photoshop tells me that the reds in the Nikon picture are out of gamut, meaning they will not be reproduced properly on other devices and when printed. You can check this for yourself by choosing View>Show Gamut Warning. Out-of-gamut colours are a sure-fire sign that



© PHILLIP SALTER

AP GLOSSARY XQD CARDS

You might not have heard of them yet, but a new type of memory card is making its way onto the digital photography scene. The XQD card format was first announced in 2010 by Sony, SanDisk and Nikon, and was picked up by the Compact Flash Association (yes, there is one) for development.

XQD cards are designed to provide very fast read and write speeds for those shooting photography and video (up to 1Gbit/sec) and storage capacities beyond 2TB. The cards are not backwards compatible with anything else on the

market and have a shape somewhere between an SD and CF card in size.

In January this year, Sony announced the first XQD cards, featuring that much-trumpeted 1Gbit/sec read and write speed. However, SanDisk, Lexar and Kingston have not announced any plans to follow suit, leaving the future of the new format very much up in the air. As yet, the only stills camera to support XQD cards is the Nikon D4, although Sony has declared that its XDCAM and XDCAM EX broadcast video cameras will use the cards as storage.

the camera's built-in image processing has struggled and it's time to try things yourself via the raw-processing method. Your Olympus camera has different processing algorithms that generate a different result.

Colour accuracy of flowers has long been a problem for photographers, even in the days of film. The ultraviolet and infrared light that they reflect often causes confusion.

Ian Farrell

OVERCOMING BLUR

Since I have been in a wheelchair, I've had problems with blur in my pictures. My right arm isn't very good at holding any weight for long periods. Tripods are out as I can't use them with the wheelchair, and I've tried a monopod with a shutter release cable and the results aren't up to much. I use a Fujifilm FinePix S3 Pro with Sigma 135-400mm f/4.5-5.6 APO lens. Can you think of a way to 'fix' something to the wheelchair frame to give me stability, such as something like a gimbal head to give me some rotation. I want to keep the release cable to help with stability.

Mark Turner

I've used Manfrotto's superclamp for years when mounting my DSLR on frames and posts, Mark. These cost around £30 and lock very securely to more or less anything. I have a fairly simple ball-and-socket head in mine to hold the camera, but the hexagonal and 1/4in screw-thread fittings will also accept Manfrotto's range of poles and arms, such as the 143RC Magic Arm (£155) or 823 Medium HydroStat arm (£165). It's difficult for me to recommend which of these you will need to position the camera at eye level as I don't know the dimensions of your wheelchair or your good self. I'd recommend a visit to a dealer to try the products out so you know exactly what you need.

You may also consider selling your FinePix S3 Pro and Sigma lens and investing in something smaller and lighter. Or, if you want to keep the lens, see if you can move up to a Nikon-fit body with live view and a rotating screen. This will mean you can compose and shoot without having to have the camera at your eye all of the time. What about the excellent Nikon D5100, which costs around £500 with a kit lens? Ian Farrell

FROM THE AP FORUM

Removing a filter

Fozz_y asks I have a Nikon D3100 with 18-200mm lens. A UV filter is stuck on the end of the lens and will not turn to come off at all. I don't want to try too hard in case it breaks. Has anyone had any success in trying to get these off?

Fen replies If you have a friendly local camera shop near you, they might be able to remove it

for free. Failing that, I've used a tea towel to good effect before.

Bob Maddison replies This sometimes occurs because the filter ring is distorted when you grip it with your fingers. You need to apply uniform pressure around the whole of the filter's diameter. Try using one of those devices designed to remove stubborn lids from jam jars. Filter wrenches are also available from most camera shops that are not too expensive.

rjbelle replies Rub a candle over the thread the next time you use it to stop it sticking again.

RogerMac replies You can buy dry lubricants, such as powdered graphite or molybdenum disulfide, that are even better than candle wax, or you can use a soft pencil.

In next week's AP

On sale Tuesday 3 July



ON TEST

LEICA X2

With its 16-million-pixel, APS-C-sized sensor and 24mm f/2.8 lens, does the Leica X2's specification match its good looks? We put it to the test

DOCUMENTARY



AN EYE FOR THE ABSURD

Dougie Wallace explains how he captures the weird and wonderful things he finds on his travels

APOY

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Samsung NX20

Samsung's new top-end compact system camera is the first to offer an online connection for photographers in the field as well as at home, but does this built-in Wi-Fi have any real benefits?

Damien Demolder
Editor



SAMSUNG was both early and late to the compact system camera market, announcing plans soon after Panasonic released details of the Lumix DMC-G1, but not actually producing a camera, the NX10, until 16 months later. The NX20 is the company's fourth classic-shaped body – with that telltale bump on top that indicates a built-in electronic viewfinder – and its sixth model in two years. The new camera was announced with a pair of 'style' flat-topped non-viewfinder models, the NX210 and the NX1000, which we have yet to use, and which take the total number of

bodies to eight and the total in the current range to three.

These figures may seem drawn out, but the number of bodies in a company's range is, I think, a good indicator of how serious a brand is about working in that sector. This will be the first time Samsung has had three concurrent models – entry, mid-range and top-end – and perhaps means that the company is more determined to make a go of things. The engineers are certainly making an effort to include new features, and have gone to some lengths to produce extremely good lenses, although until now the bodies seemed to lag somewhat behind the optics.

Those who follow Samsung's compact camera range will know that wireless connectivity has been creeping into the WB and DV models for a while, but this is the first time the company has incorporated

such technology into its NX cameras.

This addition, and that of a viewfinder and articulated LCD screen, is the principal point of difference between the new NX20 and the outgoing NX200. Yet the form factor, with that broad right-hand grip, eyepiece viewing and slightly greater mass, suddenly gives Samsung's premium lenses a more natural and comfortable home.

As a manufacturer of interchangeable-lens cameras, Samsung has been rather underrated by both the serious enthusiast and the photographic trade, but the company has produced consistently good image quality since the inception of the NX series, and now has its own large sensor. In this model, perhaps everything will come together and, if the NX20 is good enough, photographers may begin to take notice.

AT A GLANCE

- 20-million-pixel, APS-C CMOS sensor
- Built-in Wi-Fi for email, social networking and transfer
- ISO 100-12,800
- Flip-out AMOLED viewing screen
- 1.4-million-dot electronic viewfinder
- 1920 x 1080 HD movie mode
- 8fps continuous shooting
- 1/8000sec top shutter speed
- Street price £899.95

FEATURES

The Samsung NX20 is an interchangeable-lens camera that features a 21.6-million-pixel sensor, of which 20.3 million are used to create images that measure a maximum of 5472 x 3648 pixels. The sensor is a CMOS type, is manufactured by Samsung, and at 23.5 x 15.7mm is APS-C in format. With this sensor, which was used previously in the NX200 and will be used in the NX210, the NX20 has the second highest pixel count of any compact system camera, behind the 24-million-pixel sensor in the Sony NEX-7. Images can be saved in JPEG or Samsung's own raw format, or both at the same time, and users have the option to shoot the native 3:2 proportions, or 16:9 widescreen or 1:1 square.

Until recently, Samsung used an uncompressed raw file, but a late firmware upgrade for the NX200 introduced 20% compression with the aim of reducing the time the camera took to write files to the memory card. The NX20 has also adopted this compressed

raw process, although raw files still occupy 37-40MB on the memory card. Those shooting JPEG files can decide between three levels of compression and three choices of image dimensions smaller than native. If you shoot the largest file size, though, and believe that 300ppi is a suitable resolution for a file to be printed, you will be able to make 'photo-quality' prints of 18.24 x 12.16in without stretching the file.

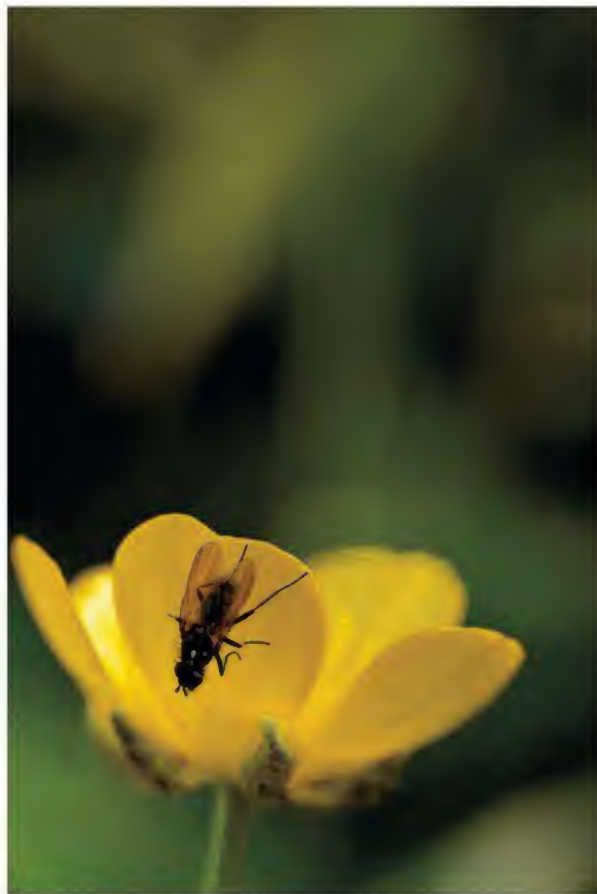
The NX20's headline feature is, of course, its wireless connectivity, and rather than skimming over it here I shall deal with it in the *Features in use* section below. Samsung is rather proud of the burst rates the NX20 can achieve, and claims that 8fps can be maintained for up to 11 full-resolution images. In the burst mode, though, the resolution is dropped to 5 million pixels, but the camera can achieve up to 30fps to a depth of 30 frames – or for 1sec.

Being a mirrorless camera, the NX20's sensor is exposed directly to the elements every time a lens is changed, so Samsung has included Super Sonic Drive Dust Reduction, which shakes particles from the surface whenever the camera is switched on, or activated manually. Custom settings allow the user to choose when cleaning takes place – it can slow the camera's readiness when set for 'on start-up'.

8/10

BUILD AND HANDLING

Although shaped like a DSLR, with that familiar inverted pregnant bump that houses the viewfinder and the pop-up flash, the NX20 is a good deal smaller



than the smallest mirrored models. The main part of the body is quite slim, but the front-to-back distance is doubled at the eyepiece. Samsung has saved a few precious millimetres in the depth of the body

Low noise at ISO 400 makes handheld macro achievable even in dim conditions

by making the lens mount protrude slightly to take up the flange depth required by the lenses. This clever trick makes the bodies appear smaller while retaining a decent distance between lens and sensor so corner quality does not need to be compromised.

The right-hand grip is slightly more pronounced than it was on the last classic-shaped body, the NX11, and provides a more secure hold when the larger wide-aperture lenses are mounted. An indent on the rear, to house a thumb, doubles the insurance. Samsung has introduced sensors at the eyepiece to allow the camera to automatically switch its display methods between the electronic viewfinder and the rear screen according to which is in use. Whether at arm's length, compact-style or at the eye, as you would use a DSLR, the camera's principal body-mounted controls are all easy to find. For anyone progressing from a previous NX body, whether 'classic' or 'style' in design, all access points are exactly where we would expect to find them. The system is logical enough, too, for those coming from other brands, as well as those taking up photography for the first time. The camera's menu system is straightforward and extremely easy to follow, but the default help guide, which will drive you crackers before you find where to switch it off, explains every menu setting surprisingly well.

Every Samsung lens, apart from the 30mm, is now equipped with an iFunction button, and it is worth making the effort to use it. In this incarnation of iFunction, Samsung allows us to customise the functions that appear on the screen when this lens-based button is pressed. We can opt for just one, which seems a shame, or

FEATURES IN USE WIRELESS CONNECTION

KODAK introduced the Autographic system to rollfilm cameras in 1914 – a system that allowed the photographer to write a note on the exposed frame about the scene just photographed. That footnote made the picture an instant postcard that could be printed over and over and sent to friends by post. It was a great idea, but never gained the popularity it deserved, principally because the system lacked convenience.

Samsung has introduced a modern version in its NX20 that is both more convenient and a good deal quicker to use. With a built-in wireless transmitter, the camera can connect to a wireless internet hotspot and send images directly from the memory card to social networking sites, such as Flickr and Facebook, or via email to specific recipients – the instant postcard! While in the past you might have had to return home to connect with your domestic system, the Wi-Fi Direct in this camera allows it to connect with a smartphone so that it can use the mobile internet to send the image with its caption, even when you are



miles from a traditional hotspot.

The ability to connect to other devices allows the camera to stream its content to an internet-connected TV so the files can be scrolled using the TV remote control. The camera can wirelessly download its content to a computer, waking it up if necessary, and the right smartphone can be used as a live-view-playing remote-control device – and the camera can connect to Cloud storage to save lower-

resolution versions of images online.

Connecting the camera to a TV was simple and I very much enjoyed seeing pictures big across the screen, making sharing a true family experience. I also got the camera to connect to a Samsung Galaxy Note in the field to upload progress reports on the test to Facebook friends. I sent picture emails, too. I've used the Remote Viewfinder app before with the Samsung SH100 and WB850, but despite my being assured the correct version of the app is available it did not show the entire graphic menu system as it was supposed to. I suspect the app is not final yet or the camera's firmware needs a little upgrade. I had great success with Mobile Link after I updated my phone to Ice Cream Sandwich and reloaded the Mobile Link app.

If you are into social networking, the NX20 Wi-Fi feature provides an excellent way to update on the move. Emailing a photo from holiday is probably much easier than learning the word for 'stamp' – and hopefully the picture will be much better, too!



'The Samsung NX20's headline feature is, of course, its wireless connectivity'

any number up to six. More used to the function button on the rear of a camera, I have been making a special effort to try the iFunction lens method, including scrolling the options with the focus ring, and have found it a very good way of operating. It takes time to get used to, but I think it's worth trying.

Some nice touches arrive new to the system in this model, and include a screen-based electronic level and an optional electronic shutter mode that allows the shortest opening to be reduced from the 1/4000sec mechanical limit to an impressive-sounding 1/8000sec.

It is a shame that Samsung hasn't seen fit to correct a particular handling issue that arose in the NX200, however – that of manual-focusing screen magnification. When the camera is set to AF mode, the ability to manually override the system is always available. By turning the focusing ring of the lens, the area under the now inactive AF point will be magnified on screen to allow the user to see clearly the detail that needs the focus. When operating in manual-focus mode, though (rather than just turning the ring while in AF mode), only the centre of the screen is magnified – and the magnified area cannot be shifted across the scene. In most situations this is really not much of an issue, as I suspect those using manual focus will be few and far between in any case. For anyone buying the really nice 60mm macro lens, though, it is only natural they will want to focus manually – that is what macro photographers do, after all – and they will probably want to focus somewhere that isn't right in the middle of the frame. If the camera is mounted on a tripod life becomes quite hard, and if not, the focus-reframe method makes things easier – but also usually makes subjects out of focus at such close range.

Another small, but significant, complaint is that there is no option, among the extensive lists of post-capture edits, to turn a colour picture black & white. Images can be shot in black & white along with all the same options there are for post-capture processing, but oddly the edit I would have thought most people would want is missing. This is only a recent thing, as every model up to the NX200 allowed b&w conversion.

The NX20 features a hotshoe for

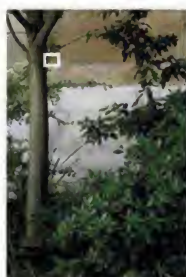
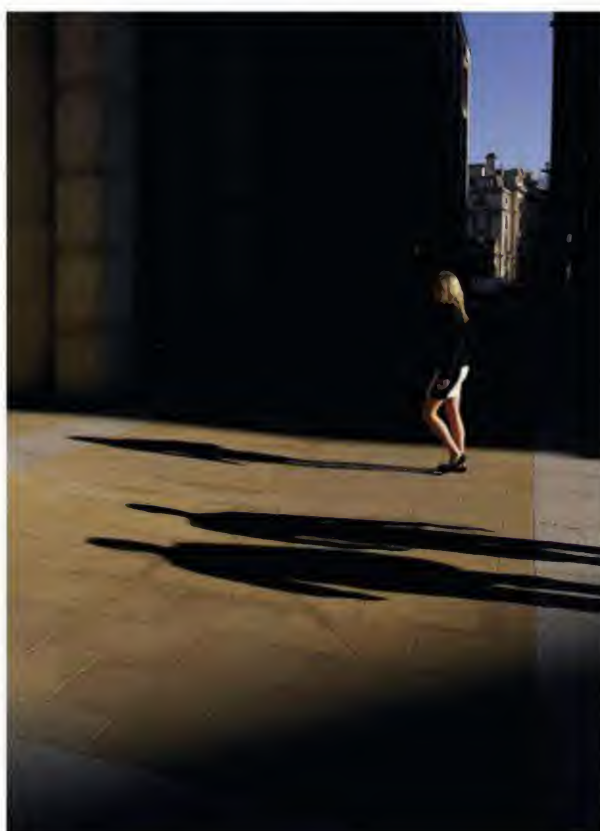


Image noise only becomes noticeable from ISO 800. It is prominent at ISO 3200 and a problem beyond

Custom shooting adjustments allow users to create their own colour, saturation and contrast styles



when flash units more powerful than the built-in, pop-up gun (GN 11m @ ISO 100) are needed. Samsung quotes only two compatible external guns, the SEF42A and SEF220A but, in fact, all of its previous guns for NX and even for the EX1 work perfectly. For more power, flashguns from the old GX-series DSLRs can also be used, but only in aperture priority mode. The benefit of using the GX guns, though, is that some feature wireless flash communication for synchronising groups of guns for more interesting lighting set-ups. Built-in flash control options include $\pm 2\text{EV}$ flash exposure compensation, and rear and front-curtain sync. The shortest shutter speed that can be used with flash is a useful 1/180sec, which makes outdoor fill-in a more likely option with fast lenses. One wouldn't expect a flash-sync socket on a camera like this, but the hotshoe is capable of triggering the usual array of manual and wireless adapters.

Another small point is that the NX20 uses a new remote-control shutter system that plugs into the camera's USB socket. This is the first model to move away from the pin-type control as used on Pentax DSLRs and all previous GX and NX bodies (except the NX200, which didn't feature a remote release). It makes sense to save the space in

the body, but the new USB release does not seem to add any extra functionality to the basic operation of the previous model.

Despite the compression of its raw images, the NX20 still finds dealing with these large files a challenge. Once an image is captured in raw and JPEG simultaneously, and the image has appeared on the rear screen for instant review, the camera will not allow any changes or further reviewing until the data is passed to the memory card. And it can take up to 9secs for the processing light to stop flashing, and for the camera to be free to allow anything other than apertures and shutter speeds to be altered. If you decide you picked the wrong white balance, or want another chance to check the composition, then you have a long wait. It seems slightly odd to me that the world's largest manufacturer of DRAM memory should allow its flagship camera to be so underpowered. It also would surely be better to fit more memory, rather than compress raw files just to smooth their passage.



WHITE BALANCE AND COLOUR

I have always been impressed with Samsung's colour rendition and white balancing in its NX and GX products, and the company has done nothing differently in the NX20. Shooting in daylight mode produces an excellent realistic impression of the colours in any situation, and the auto mode does a decent job of correction when needed. The fixed modes, such as tungsten and cloudy, are good starting points for conditions that can't be tied to specific colour temperatures, and throughout this test seemed well balanced and capable of dealing with all but the most extreme situations. Each preset allows manual colour shifts to suit personal tastes, and the custom white balance setting is quick to use and in the main very good.

Samsung produces moderate colours by default, but offers a wide range of tailoring for colour hue and saturation, as well as contrast and preset Picture Wizards should you want something different.



METERING

Set up in the popular style, and very much in line with other cameras aimed at the middle-range enthusiast, the NX20 produces images fractionally lighter than those that suit my own taste. However, I was able to tame them with an almost permanent $-1/3\text{EV}$

‘What is more important, perhaps, is that the metering system is entirely predictable’

position in exposure compensation. In all metering modes the camera creates bright, clear exposures that will find favour with most people. What is more important, perhaps, is that the metering system is entirely predictable and performs as expected every time. When it is fooled it is in situations in which you know it will be fooled – and by how much – and the exposure compensation button is expertly placed to encourage users to play some part in the creation of their images. There are 221 metering segments across the screen and spot mode can be linked (or unlinked) to the AF point.

9/10

NOISE, RESOLUTION AND SENSITIVITY

The relationship between noise reduction and resolution is an inversely proportional one, and in the previous bodies Samsung has favoured resolution over the reduction of the little coloured speckles. The company claims that in this body new processing has allowed greater sensitivity with less noise and the maintenance of fine detail.

Our resolution charts do seem to support the idea that some advances have been made, as the figures the camera achieves even at the new highest ISO setting of 128,000 are impressive. In raw as well as in JPEG formats, from the lowest sensitivities to the highest, the Samsung NX20 outperforms all the competition from the compact system camera market and a very large number of DSLRs, too.

Colour noise is noticeable in images at ISO 800 when well blown up, and is a feature of images at ISO 3200. The top ISO 128,000 setting can only have been created for bragging purposes, and while noise levels do allow enough detail to describe the subject, contrast is much reduced and coloured speckles alter real-life shades.

This is an improvement on previous NX models, though, and Samsung's work has definitely shifted the usable ISO settings by at least 1EV. However, this achievement is shaded by the astonishing resolution figures.

28/30

AUTOFOCUS

The way autofocus speeds are measured and declared in recent times has changed, and not necessarily in the direction of clarity. With the introduction of mirrorless systems and the prevalence of contrast-detection AF systems in larger bodies, it has been easy to enhance AF start and travel figures in a way that doesn't reflect everyday usage. 'The fastest AF in the world'

Facts & figures

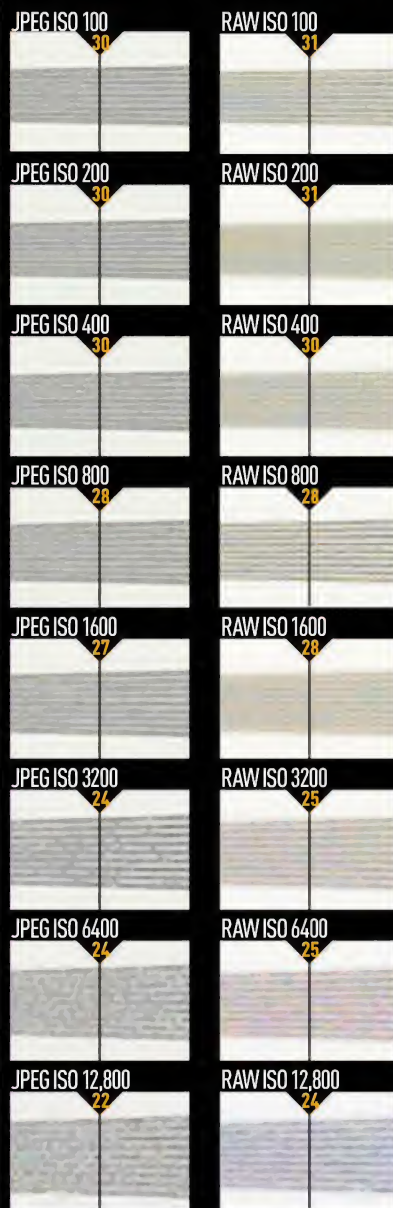


RRP	£899.95
Sensor	20.3-million-effective-pixel CMOS
Output size	5472 x 3648 pixels
Focal length mag	1.5x
Lens mount	Samsung NX
File format	JPEG, SRW (raw), MOV
Compression	3-stage JPEG, 1-stage raw
Colour space	Adobe RGB, sRGB
Shutter type	Focal-plane shutter
Shutter speeds	30-1/8000sec + bulb (max 4mins)
Max flash sync	1/180sec
ISO	100-12,800
Exposure modes	PASM, lens priority, smart auto, 16 scene modes, 9 smart filters
Metering system	221-block segment TTL metering, with multi, centreweighted and spot
Exposure comp	±3EV
White balance	Auto, 7 presets, custom and manual, with fine-tuning
White balance bracket	Yes
Drive mode	8fps
LCD	3in, 614,000-dot AMOLED
Viewfinder type	1.44-million-dot-equivalent EVF
Field of view	100%
Dioptr adjustment	Yes
Focusing modes	Single, continuous, manual, face detection
AF points	Single-point, 15 multi-point (35 close-up), face detection
DoF preview	Yes
Built-in flash	Yes – 11m range
Video	1080p HD, 30fps, MOV (H.264)
External mic	No
Memory card	SD, SDHC or SDXC
Power	Rechargeable BP1030 Li-Ion
Connectivity	USB 2.0, HDMI, wireless
Weight	341g (without battery or card)
Dimensions	122.5 x 89.6 x 35.5mm

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RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Samsung 85mm f/1.4 lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



FOCAL POINTS

Electronic viewfinder

Sensors at the base of the EVF detect when it is held to the eye and switch the viewfinder on automatically. The 1.44-million-dot resolution gives a clear-enough view, and enhanced contrast helps with focusing

Movie mode

A button under the right thumb provides direct access to movie recording start/stop on a single press

AMOLED screen

Having a flip-out screen is great for shooting from unusual positions, but even with it tucked in against the body its wide viewing angle makes it easy to see

Function button

This button gives the user access to a Smart Panel menu that includes most frequently needed features and which is quick to navigate and to use



Camera shown actual size

Focusing options

The NX20 offers single-shot, continuous and manual-focusing options, and full-time manual override with most lenses. When the manual-focusing ring is turned, the screen view magnifies to assist.

With face detection and sensor-group AF settings, the camera allows a single point to be placed anywhere on the screen.

Log-on to Wi-Fi

An on-screen keyboard, navigated with the thumb rocker switch, allows text to be input to the camera – for adding a password for access to a network, or for adding a caption to a picture for emailing or uploading. It is a little time-consuming, but is effective enough.

Video capture

Movie capture in this model has a maximum resolution of 1920 x 1080 pixels and a fastest frame rate of 30fps. Stills can be cut from a movie, and picture effects applied during shooting. Twin microphones on the top plate record sound in stereo.

iFunction 2.0

The latest version of Samsung's iFunction menu system is 2.0. This allows users to customise the number of features that appear on screen by pressing the lens-based iFn button. It's a good idea, and makes the system even more usable and useful.

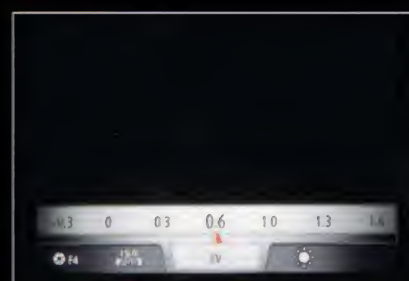
Smart panel



Electronic level



iFunction





Colour and contrast are nicely moderate in standard mode, recording realistic images

is a common claim, but one that only really stands up in the lab and under certain conditions – usually once an AF module is already in action.

Samsung also makes claims about its contrast-detection system, and while it is good enough for everyday use and most subjects, it is not, in common with all contrast-detection cameras, good enough for sport or moving objects in general. I found in single-shot mode the camera performs very well. Obviously, the fixed-focal-length pancake lenses act with lightning speed, but the effort to shift the larger, and more weighty, elements of the 85mm f/1.4 optic slowed the operation slightly. The mighty 18–200mm megazoom lens works more slowly still, and together the camera and all-rounder found it hard to keep pace with the leisurely stroll of my local carnival procession in continuous tracking mode. Without focus priority, and even on a rare bright sunny day, many frames were recorded with missed focus.

The NX20 makes slightly heavy work of short focus distances with the 60mm macro lens. While perseverance is an essential virtue with all AF macro situations, I found my rate of intervention significant in only relatively low light. I suspect that the combination of yellow buttercups against green grass (see page 46) presented a limited tonal difference compared to the obvious chromatic drama our eyes enjoy. Perhaps we need colour contrast AF in these mirrorless bodies to assist the working of the tonal scales when there's not as much difference as we might expect.

On balance, expect lenses such as the 16mm, 20mm, 30mm and the company's two standard zooms (18–50mm and 20–50mm) to work at an impressive rate and present the best of the AF system. The 60mm, 85mm and 18–200mm optics are more challenged, although in bright light and at normal distances they work perfectly well with static subjects. Moving subjects are much more of a hit-and-miss affair.

DYNAMIC RANGE

In its default settings, the NX20 produces images with moderate contrast and colour, and while there is a tendency to believe that everyone wants bright images that risk the loss of highlights, the camera is capable of recording a wide range of tones in a single frame. The only time I noticed particularly that the tonal range had not been captured was when shooting a scene with sunlight reflected on the surface of a river.

Throughout the test I didn't have any concerns that the camera would not cope with what I was asking it to do, and while the dynamic range is not exceptional it is extensive enough. Samsung does offer an 'optimisation' feature called Smart Range, but this is a contrast and brightness adjuster rather than anything that combines multiple exposures in-camera to genuinely extend the range of tones represented.

9/10

LCD, VIEWFINDER AND VIDEO

In previous NX classic models the electronic viewfinder and rear screen have been fine for general use, but low resolution has made manual focusing and focus checking in captured images difficult. I find it amazing still that a company that produces some of the best screens in the smartphone market thinks it is fine to use low-resolution panels in its imaging devices.

At the last IFA electronics show in Berlin, Germany, the NX200 suffered the humiliation of being the product with the lowest screen resolution on the Samsung stand, and the NX20 suffers that same fate. The screen is improved somewhat, as is that used in the viewfinder, and a boost in contrast and the way the screen is layered has made a significant difference to the appearance of detail and the usefulness of the two panels when it comes to fine work. However, neither compare to the screens of Samsung's own Galaxy S and Galaxy Note phones.

8/10

7/10

Competition



Fujifilm X-Pro 1

TESTED AP 31 MARCH 2012



Sony NEX-7

TESTED AP 19 NOVEMBER 2011

THE COMPACT system camera market has grown a lot over the past 18 months, and while once it belonged to Panasonic and Olympus there is now competition from Sony, Nikon and Pentax. If we consider the resolution of this model to be its principal selling point, we should look to Sony and Fujifilm for our alternatives. The Sony NEX-7 has 24 million pixels spread over the same-sized APS-C sensor, while Fujifilm's X-Pro 1 has 16 million in a unique formation that seems to have increased its ability to collect detail.

All three cameras are worthy rivals, although perhaps Sony's lens collection makes it a slightly weaker choice. The Fujifilm X-Pro 1 has excellent lenses, but is somewhat more expensive, a good deal larger and in fact resolves less detail. All three cameras have very strong characteristics to recommend them, including style and substance, but for an all-round type of camera (and none of the three excels at moving subjects), I'd be inclined towards the NX20 for its resolution, easy handling and excellent optics.

Verdict

IF DETAIL resolution is your 'thing', and you like smaller cameras, the Samsung NX20 is very hard to beat. It certainly has better detail-recording ability than any compact system camera we've tested so far, and it beats the vast majority of DSLRs, including some of those with more pixels on their sensor. The quality of the system's lenses is exceptional, and really helps the NX20 to show its strengths. Resolution isn't everything, of course, and those who rely on responsive AF systems for fast-moving subjects will do better to look for a camera that doesn't use contrast-detection AF, but for most normal uses the NX AF does OK.

The company has designed a good menu system and decent handling, except for those processing delays, and a well-shaped and comfortable body. And that is enough to convince me. The Wi-Fi is a great idea, and it will be made to work more effectively soon, but even without it the NX20 is a very good camera.

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer										
Tested as Advanced CSC										
Rated Very good										
86%										
FEATURES	8/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	9/10									
AWB/COLOUR	9/10									
METERING	9/10									
AUTOFOCUS	7/10									
LCD/VIEWFINDER	8/10									

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Canon Pixma Pro-1

Prints of exceptional quality require an excellent printer and **Vincent Oliver** thinks he knows of one – Canon's most recent top-end offering, the Pixma Pro-1

IF YOU have a premium-brand camera, you will want a printer that can reproduce photographs of the best quality possible from your equipment. Canon has a great reputation for top-quality printers, with a comprehensive range of dye and pigment-ink models. In October 2011, the company announced its new top-of-the-range Pixma Pro-1 pigment-ink printer.

The Canon Pro-1 goes two steps better than the 10-ink Pixma Pro 9500 Mark II by offering a gamut of 12, with each tank containing 36ml of ink. The 12 Lucia pigment inks remain in a fixed position in two groups of six on either side of the printer's paper-out tray. In the Pro 9500 Mark II, the smaller capacity tanks travel in a cradle above the print head to deliver the inks to the media surface, whereas the Pro-1 inks

remain stationary and ink is fed to the print head via flexible tubes. This means that during the initial priming process a quantity of ink will be used to fill the tubes and print heads. You may therefore notice a drop in the ink levels before you have made the first print. However, this is entirely normal, and, any subsequent ink tank replacement will not need this priming.

The 12 Lucia pigment inks comprise cyan, magenta, yellow, photo magenta, photo cyan, red, dark grey, grey, light grey, photo black, matte black and chroma optimizer. As with other pigment inks, the tanks have to be shaken before they are installed. This shaking is necessary to circulate the heavier pigment particles that may have settled at the bottom of each cartridge during storage. Dye inks do not need to be shaken.

The Pro-1 retains the style of other Pixma models, but it needs two people to move it!

SETTING UP

The Canon Pixma Pro-1 weighs a hefty 27.7kg (61lb) and lifting it onto a work surface is a two-person job. It is supplied with a comprehensive and well-illustrated printed manual, which guides you through the initial setting up.

The 12 ink tanks need to be installed in the two front compartments and each tank has its own unique 'key' so you can't fit it in the wrong slot. Next, the print head needs to be installed, and detailed instructions on how to do this are provided in the manual. The advantage of an easy-to-install print head is that you can replace this yourself at a later date without having to send the printer to a service centre. Once the print head is installed, the printer primes itself for use, which is a process that takes about 20 minutes. Next, you install the printer drivers and software. When prompted by the Wizard, connect the printer to a computer using a USB or ethernet cable. I used a custom install of the included Canon software. Applications such as Easy PhotoPrint EX, EasyWebPrint EX and so on were left out as they are better suited for entry-level printers.

The printer performs an automatic head alignment for which you will need two sheets of Canon MP-101





Left: The colours are excellent on this print made on Canon Photo Paper Pro. No adjustments were made to the colours

← matt paper. The media must be loaded into the rear-feed tray and not the rear-manual tray. The printer prints a series of patches, which are read inside the printer, and the heads are automatically aligned.

CONSTRUCTION

The Canon Pixma Pro-1 is probably one of the most well-made printers I have reviewed over the past ten years. The quality of materials used is exceptional, with the printer body being of an all-metal construction encased within heavy duty plastic. This printer should withstand daily use in a busy studio environment. The media trays fold away to minimise dust and other objects falling into the works. The front three-section paper-output tray looks too small for A3 media, but nevertheless it catches the prints without any problem. The tray has a side paper-jam clearing button that lowers the tray and releases the grip on any paper that may be stuck in the works.

A CD/DVD label-printing tray is included with the printer, which is inserted at the front. The printer controls consist of just three buttons – an on/off, resume/cancel and a tank cover open button.

I was surprised to see a PictBridge port hidden away within the front cover, as I can't imagine many users of this printer wanting to commit an expensive sheet of media and inks to a digital file straight from a camera.

A two-section rear paper feed is used for most photo printing and up to 10 sheets of A3 or A4 photo paper can be loaded at a time. The media guide is accessed by lifting up a protective cover and then sliding the guides up to the media size in use. The cover must be closed again before printing can start. Pleasingly, the media is loaded into the centre rather than at the edge as with so many printers. The rear support comprises two folding sections, and feels very sturdy.

A rear manual feed is used for single sheets of fine-art or heavier-weight media. This has a centre paper guide and a two-section paper support. There is also a paper-jam clearing button to the side. One



Below: The Pixma Pro 1 reproduces superb cast-free black & white photographs. The same print was made on Ilford Gold Fibre Silk, Canon Photo Paper Pro and Canon Photo Rag



'The Canon Pixma Pro-1 is probably one of the most well-made printers I have reviewed over the past ten years'

disappointing omission on this printer is a straight paper path, and for fine-art printing this is a must-have feature. However, the manual feed tray has a 45° feed angle, and will accommodate media weights up to 350gsm and paper thickness up to 0.6mm.

The USB 2.0, ethernet ports and power socket are located at the rear, but cables are not included. The power socket is a thin two-pin cable – just like the one used for portable radios and other lightweight appliances – and I would have expected something more substantial for a professional printer.

PRINTING

The Canon Pixma Pro-1 is built like a tank, with attention given to detail. Consequently, it looks and feels good, but the proof is in the printing.

For the first print, I used an A4 sheet of Canon Photo Paper Pro with a high-gloss finish. The A4 print took 2mins 48secs to complete, with timings taken from drop-down to final delivery in the paper-out tray. Printing times are not particularly impressive, but the resulting print was spectacular, with very natural skin tones on the image of baby Sophie and the cotton reels having excellent colour saturation and depth (see opposite page). Detail was maintained in the black and white threads (above left) and there is a good differentiation between the two red reels.

Each of the colour gradients is totally flawless, from pure white to a solid colour (RGB). The smooth gradient is largely due to the 12,288 nozzles and 4-picolitre droplet size. The black & white picture (left) has no colour cast, just pure shades of grey, which is very impressive for a straight first print using 'Printer Manages Colours' without any adjustments. The test print was also made on A3 paper, which took 6mins 16secs.

Generally, pigment inks do not perform well with high-gloss media. This is due to the pigment-ink particles sitting on the media surface, which gives the impression of slightly dull areas where ink has been applied. On white areas in an image (the paper base), the media surface keeps its high-gloss finish, which is called a gloss differential. Dye inks penetrate the surface so do not have this problem.

To get around this gloss differential, a gloss optimizer ink is used. The chroma optimizer ink adds an overall coating to minimise this effect, with Auto, Overall and Custom settings to choose from. The Overall setting covers the entire print area with a clear coating. With images containing an overall colour the chroma optimizer will not be needed, as the Auto setting will take care of

Facts & figures



RRP	£799
Street price	Around £695 (inks around £285 for a complete set)
Max print size	A3+
Resolution	4800 x 2400dpi
Min droplet size	4pl
Print head	Canon's Fine print head with 12,288 nozzles
Ink system	Lucia ink system, 11 single pigment inks (photo black, matte black, dark grey, grey, light grey, cyan, photo cyan, magenta, photo magenta, yellow, red) plus chroma optimizer
Ink price	£29.99 per tank (£359.88 for a complete set)
Interface	Ethernet, USB 2.0
Dimensions	69.5 x 46.2 x 23.9cm
Weight	Approximately 27.7 kg

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this. I was impressed with the effect of the Lucia inks and chroma optimizer on our test prints using Canon Photo Paper Pro Super High Gloss media.

MONOCHROME

Black & white is often regarded as the purest form of photography, with the viewer able to focus on shape, form, texture and subject without the distraction of colour. Most six-ink printers use a mixture of colours to produce a grey, and if the profile is good then the grey will be neutral. However, if the profile is not accurate or doesn't match the media in use, you could see a colour shift. Generally, this may go unnoticed on a colour image, but it will be

Colours can be adjusted in the Printer Properties panel, although you will have more precise control in Photoshop



COLOUR CHART



The 4pl droplet size and 12,288 nozzles ensure a completely smooth gradient across the colour spectrum and fine detail is fully resolved on our print test chart. Printed using Canon Photo Paper Pro with Printer Manages Colors setting.

immediately obvious on an image with grey tones. The Canon Pixma Pro-1 uses three shades of grey ink in the form of light grey, dark grey and grey, together with either photo or matt black. This combination of grey inks ensures that tones remain totally neutral.

The black & white image was printed on A4 Canon Photo Paper Pro using the default settings (Printer Manages Colors). This produced totally neutral grey tones, although the printed image was about 10% darker than the on-screen image. The Pro-1 can convert a colour image into a greyscale via the Printer Properties panel. However, the resulting prints were not very good when compared to images that had been converted to greyscale in Photoshop. Photographers will no doubt want full control of how the various grey tones are converted. Using a Black & White adjustment layer in Photoshop will give the most control on how each colour is interpreted as a grey.

FINE CONTROL

Printer Manages Colors produced vibrant colours on the test prints, but the Canon Pixma Pro-1 is capable of producing much more, especially if you want to produce photographs on third-party and fine-art media. The PrinterProperties panel provides plenty of options to adjust colours, brightness and contrast. However, any adjustments made can't be seen on the actual image until it is printed. For the next batch of prints I turned the Printer Manages Colors option off and used Photoshop Manages Colors which, of course,



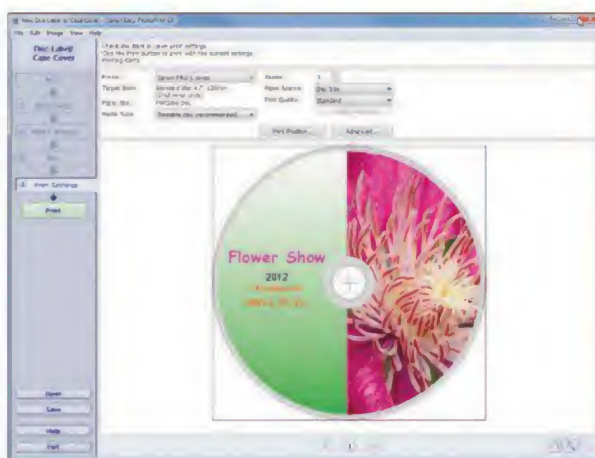
Left: Comparison colour prints made on Canon's Photo Rag and Photo Paper Pro paper

Below: Easy-PhotoPrint EX has limited design ability for creating CD/DVD labels, but did produce a well-centred disk print

hands over colour management control to Photoshop. Go to Printer Properties, select Manual Colour Adjustments and under the Matching tab set the Colour Correction to None. This prevents the printer from applying a profile. Failure to do this will result in a double profile being applied. However, I did find a small problem here in that if you have made a colour adjustment (Printer Properties>Colour Adjustment), this will be applied to the print. I would have expected Colour Adjustment options to be turned off once you select 'None' as a good printer profile should produce a perfect print without the need to make further adjustments, assuming your image looks fine on-screen.

For the third-party media test I used 310gsm Ilford Galerie Gold Fibre Silk paper. The custom profile was downloaded from www.ilford.com, where profiles are available for most printer models. The self-extracting file contains full instructions on installation

'The Easy-PhotoPrint EX application must be installed to take advantage of the templates'



188gsm media with a slight rough texture. The prints did not display the same degree of vibrancy and depth as the glossy Photo Paper Pro prints (see page 54). The blacks on our black & white test prints were rendered as a dark shade of grey, although excellent detail was maintained in the darkest areas. Generally, fine-art paper is best suited to subjects with subtle tones.

There isn't the option for borderless printing with fine-art media, as the Pro-1 and other Canon Pro models add an extra 35mm border to each edge automatically. I think of the extra border as adding protection to the actual printed image area, by giving me the option to trim off any bent corners. I did encounter a printer error message with several prints, being told that the media was not the correct size, even though it was. Canon is obviously aware of this as the message goes on to say if the media is the correct size then uncheck the Detect Paper Width setting in the maintenance settings. A better solution would be to fix the auto detect in the hardware. The big advantage that the Pro-1 has over its Epson rivals is that the photo black and matte black inks do not have to be purged when swapping between glossy and matt media.

CD/DVD LABEL PRINTING

The Canon Pixma Pro-1 can print labels onto printable CDs/DVDs and a CD tray is included with the printer. The Easy-PhotoPrint EX application must be installed to take advantage of the templates and other label-design features. This is a basic application that will suffice for the average home user, but professional photographers or designers will no doubt want something more advanced. The CD-tray slot is tucked away inside the printer under a cover flap. The tray has to be inserted into the slot and the arrows aligned. Print quality is fair to good, and centred well, with a narrow border on the outer edge of the disc. **AP**



The Pro-1 uses 12 Lucia pigment inks that are fitted on either side of the output tray rather than on the print head

and which settings to apply. Paper was loaded into the rear manual-feed tray as it was too heavy to be used in the rear tray. The resulting black & white print is outstandingly good (see page 54), even surpassing Canon's Photo Paper Pro media. It has a slight warmth that closely matches traditional photographic bromide paper. The blacks are deep yet not blocked up, while detail can be seen throughout the print in both highlight and shadow areas. The combination of Ilford Gold Fibre Silk media, a good profile and the Canon Pix Pro-1 printer has created some of the finest inkjet prints I have ever produced.

As already mentioned, the Pro-1 does not have a straight paper path. Fine-art media is loaded via the rear manual-feed tray and has to be pushed down slightly until a resistance is felt. Once loaded, you need to press the front 'resume' button before printing starts. The printer will handle thick media up to 0.6mm, but not board or card media.

Several prints were produced using Canon's fine-art Photo Rag paper, an

Verdict

IF YOU are looking for a printer that produces photographs of exceptional quality, then look no further than the Canon Pixma Pro-1 A3+. Although most printers will produce good images at the push of a button, to get the very best out of your machine you need to explore the wide range of media that is available. The Pro-1 is an easy-to-use printer with plenty of scope for using custom profiles with third-party and fine-art media.

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer										
93%										
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BUILD	19/20									
HANDLING	18/20									
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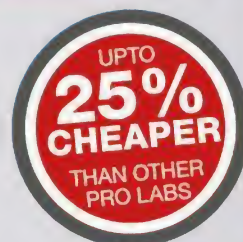
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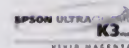


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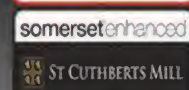
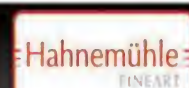
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STAR STUDENT

Ian Borean

ENROLLED ON:
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Photography
AGE: 45
OCCUPATION:

Nurse
EQUIPMENT: Sony Alpha 700 with
Sigma 17-70mm f/2.8-4.5, Minolta 50mm
f/1.7 and Sigma 70-200mm f/2.8 lenses;
Sony HVL-F42AM flash; Giottos tripod
and ball head; Lowepro bags; Adobe
Photoshop Lightroom 3



Student introduction

When did you first become interested in photography?

I really became interested in photography after my point-and-shoot camera was confiscated by Israeli police when I attempted to leave Israel after a two-week solo holiday visiting the historical sites of the religion in 1999. I then bought a Minolta Dynax 404si film SLR with the insurance money, but carried on shooting in full auto, progressing from that camera to a Konica Minolta Dynax 5D, then a Sony Alpha 300. After I bought a Sony Alpha 700, I decided against using auto, and learned about shutter and aperture priority, and then about manual mode.

What do you enjoy most about photography?

I enjoy the thrill of being able to see an

image and capture it in a way that could be called art – of sorts. I was never any good at art at school and wasn't even remotely interested in the subject, but now with photography I gain great enjoyment from visualising a shot and producing an image that people like and then ask for a print of it. I also like to be able to record an occasion, and capture an image that will become a historical document for me or others to look back upon and remember fondly. The genres I most enjoy are portraiture, landscapes and seascapes.

What are you hoping to achieve with your photography?

What I most hope to achieve is to consistently take high-quality images, or at least images that people will want to look at and gain some enjoyment from. With images of my two boys it is a way of recording their young lives, and a method of sharing the speed with which they're growing with distant relatives.

Where is the most enjoyable location to take photographs?

Moon Valley in the Atacama Desert of Chile. It really is a lunar landscape, especially as the sun sets. Closer to home, I enjoy taking documentary shots of my home county, Devon, and its coastal regions. When it comes to images of my sons, I suspect that my lounge is one of my favourite places as it's where I seem to get most images!

Why did you enrol on the SPI course and how have you enjoyed it so far?

After hours of taking images that I was not particularly proud of, I decided to enrol on the Foundation in Digital Photography

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At the heart of the image

course to help me better understand photography. I understood the theory, but needed help with the practice, and the practice has improved me as a photographer. It is challenging my thinking.

Summing up

WE SAY: Ian has been another great student to teach and has been making steady progress. His enthusiasm, energy and willingness to learn have obviously built up his confidence and this is very apparent when looking at his photographs. Ian has a clear passion and we hope he is able to continue to display this.

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Mamiya Six version 3

This has the waist-level finder in the middle of the top plate, and demonstrates the variation in lenses and shutters fitted to this model in difficult times. This version probably dates from just after the end of the Second World War and has a 7.5cm f/3.5 KOL Special lens, as fitted to the earliest model, in a Yamato-Rapid shutter to 1/500sec. They used the parts they had, or could obtain

HOW MUCH DO THEY COST?

A rare Mamiya Six version 3 with a 7.5cm f/4.5 Fuji lens in a Lotus shutter, in poor cosmetic condition and needing an overhaul, sold on eBay for just under £40 in May. A fully operational and nice-looking version 4 with f/3.5 Zuiko and Seikosha-Rapid made approximately £90 in May, but various version 4 cameras have not achieved an initial bid of about £56 as I write this. I would guess Automats in good order to be worth about £150, but have not been able to find a recent sale.

Mamiya Six

Ivor Matanle discusses the world's first rollfilm camera that focused by moving the film plane

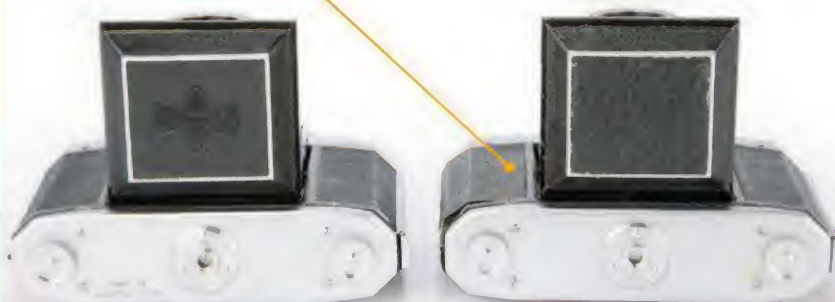
Mamiya Six version 4

This has the 7.5cm f/3.5 coated Olympus Zuiko lens in a Seikosha-Rapid shutter to 1/500sec and is an early version 4 from about 1948-49, which still has the mechanical flash synchronisation above the lens. Later examples had a synchronisation post on the shutter



Logo

The version 4 above, with no embossed logo on the door (right), alongside another version 4, with Mamiya logo, which is engraved 'Made in Occupied Japan'



NEARLY every camera designed to use film focuses by moving the lens (or the front component of the lens) in relation to the film. 'Tailboard' cameras of the late Victorian and Edwardian periods did it by moving the plate in relation to the lens, but very few rollfilm cameras have focused in that way.

When the businessman Tsunejirō Sugawara and an engineer by the name of Seichi Mamiya set up a business in 1940 under the name Mamiya Koki Seisakusho to make cameras, their first product was a 12-on-120, 6x6cm-format, coupled-rangefinder folding camera called the Mamiya Six. Mamiya, who designed the camera, decided that it made more sense to engineer into the camera body a mechanism to move the film plane away from and towards the lens than to adopt the usual approach of moving the lens. Linkages to couple a rangefinder in the body of a folding camera to the movement of the lens were not easy to design in the first place, and were, in many cases, inclined to be unreliable and subject to gradual development of inaccuracy due to wear. The mechanism to move the film plane could be much more substantial,

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less vulnerable to accidental damage and less likely to wear.

So the Mamiya Six became the world's first rollfilm camera

that was focused by moving the film plane. I should perhaps clarify that this article is about the folding rollfilm cameras usually called Mamiya Six (but engraved 'Mamiya-6'), which were made between 1940 and about 1960, and not the black Mamiya 6 with interchangeable lenses made in the 1990s.

One of the fundamental problems introduced by the film-plane focusing concept was how to design the pressure plate to keep the film flat. In most film cameras, the pressure plate is attached to the inside of the back of the camera using spring-loaded mountings, so that when the back is closed over a film in the camera, the plate keeps the film flat. However, this approach does not allow for the film gate, over which the film is stretched, moving towards the camera back when the camera is focused. Mamiya therefore decided to provide a separate pressure plate, which slides into slots either side of the movable gate, after the film has been loaded into the camera and over the backing paper. This pressure plate has a way of getting lost, rendering the camera effectively unusable, yet the loose pressure plate remained a feature of the whole series of Mamiya Six models between 1940 and 1958.

SEQUENCE OF MODELS

One of the problems identifying Mamiya Six models is that none of the 12 or 13 successive versions over a period of 18 years is marked with any sort of type reference on the camera – they are all just engraved 'Mamiya-6', although the last two Automat models also have the word 'Mamiya' printed in white on the front of the body. I am told, but have not seen, that the ever-ready cases for the last two models have the word 'Automat' embossed on the outside.

Versions 1, 2 and 3 look essentially the same and are primarily distinguished by their shutters and details of design. Version 1, announced in 1940, set the pattern of

1940

Mamiya company formed; Mamiya Six is company's first product

1941

Mamiya Six version 1a in production

1942

Mamiya Six version 2

1942-1946

Mamiya Six version 3

1947-1952

Mamiya Six version 4

1953-1954

Mamiya Six version 5

1954

Mamiya Six K

1955

Mamiya Six version 4B

1955

Mamiya Six Automat

1956

Mamiya Six KII

1957

Mamiya Six version 4S

1957

Mamiya Six P

1958

Mamiya Six Automat II

Mamiya Six version 4

The camera open, with the separate pressure plate removed. The grooves into which it fits are clearly visible on either side of the film gate. The serrated focusing wheel is at the top right

was about to be shot. Only with the advent of version 3 in 1942 did the Mamiya

Six acquire a mechanical exposure counter, mounted under the wind knob, and double-exposure prevention. All three versions had a waist-level 'brilliant' viewfinder, like that of most box cameras, within the rangefinder/viewfinder housing, which therefore had three 'windows' in the front of the top plate.

Version 1 cameras were normally equipped with a 7.5cm f/3.5 KOL Special lens (Kajiro Optical Laboratory, the company that would later make Sun lenses for Leica during the 1950s) in an NKS or Vester-3 shutter. Collectors also refer to a version 1a of 1941 with a Tokio (sic) shutter, with speeds of 1-1/200sec. Version 2 had an NKS shutter with speeds of 1-1/200sec.

Version 3, in addition to the exposure counter referred to above, usually had, through the war years from 1942 to 1945, a different (or possibly differently named) lens, the 7.5cm f/3.5 TSM Anastigmat, again in an NKS 1/200sec shutter.

Once the Second World War ended and Japanese industry began to return to civilian projects under US occupation, raw materials were in short supply and, although there were more Japanese manufacturers making lenses, availability was limited. During 1945

a drop-door 12-on-120, 6x6cm folding rollfilm camera with converging-image coupled rangefinder integrated with an eye-level optical viewfinder. From the start, the cameras had the then-unique focal-plane focusing mechanism, the focusing being carried out with a serrated metal thumbwheel protruding from the back of the top plate of the camera. A curved aperture in the right-hand end of the top plate (as the camera is held for use) indicated the distance to which the camera was focused, with an adjacent, engraved depth-of-field scale on the top plate.

Models 1 and 2 had no exposure counter, and relied on the red window in the back to identify which of the 12 exposures on a film



Mamiya Six version 4

This model is fitted with the Mamiya Auto-Up No.1 rangefinder-coupled close-up focusing device, which permitted rangefinder focusing in the range of 1m to 50cm

and 1946, Mamiya seems to have used whatever lenses and shutters it could obtain and, as a result, there are version 3 cameras with 7.5cm f/3.5 Nescon lenses in Konan-Rapid shutters (1-1/500sec), and 7.5cm f/4.5 Nikkor lenses in (probably pre-war) Compur shutters (1-1/300sec).

In 1947, version 4 of the Mamiya Six appeared, and it is this one, which lasted until 1952, or the very similar version 5, that you are most likely to acquire from a dealer or at a camera fair. Version 4 was the first Mamiya Six not to have the waist-level viewfinder, and therefore to have only two 'windows' in the front of the rangefinder/viewfinder housing. It also had a fairly crude external flash synchronisation, mounted in a chrome assembly above the shutter and actuated by the cocking lever as the shutter fired – this feature was reputedly first fitted to some version 3 cameras. The usual lens of a version 4 is a coated 7.5cm f/3.5 Olympus Zuiko and the usual shutter is a Seikosha-Rapid (1-1/500sec). Some early examples are engraved 'Made in US Occupied Japan'.

Version 4 was still a 12-on-120 camera only – it did not offer the option of 16-on-120 and therefore have a second red window for 16-exposure counting in the camera back. That came with version 5, made from 1953 to 1954, which also had a modified exposure counter capable of counting either 12-on-120 or 16-on-120. Version 5 usually has a 7.5cm f/3.5 Setagoya Koki Sekor lens in a Seikosha-Rapid-Rapid B shutter (1-1/500sec), or a Copal B (1-1/300sec).

In 1954, an out-of-sequence Mamiya Six model K appeared, a dual-format camera (12-on-120 or 16-on-120), which I have never encountered. This was different in having a top plate with a hump in the middle, and was a budget model with no automatic stop to the film wind – for winding on, you had to use the red window. Then, in 1955, came the Mamiya Six 4B, the first with a square (as distinct from circular) rangefinder window in the top plate, and the first with no external bezels for the viewfinder and rangefinder windows. This was the first

Mamiya Six Auto II

With the back open, showing film loading. The backing paper has been wound through until the 'Start' arrows align with the white dots. The pressure plate is then replaced in its grooves, over the backing paper, the back is closed and the film is wound until it stops at frame 1

WATCH OUT FOR

Missing pressure plate

The camera cannot be used without a pressure plate (see picture, left) and they are difficult to find.

Focus mechanism

Open the back and check that the film gate assembly is moving as you operate the focusing thumbwheel. If the mechanism is stiff or makes nasty noises, check with a repairer. They can be expensive to repair.

General condition

Make the obvious checks that you would for any folding camera: bellows and lens condition; do the shutter and diaphragm work; does the camera spring open to the ready position with the lens rigidly located parallel to the film; does the rangefinder have two images; and does the small one move when you focus?



YOU MAY ALSO LIKE



An Ensign Commando

Mamiya Six Automat II

This model is from 1958, with 7.5cm f/3.5 Mamiya-Sekor lens in Seikosha MX synchronised shutter to 1/500sec. It has lost the leatherette in-fill from the shield over the automatic cocking mechanism below the lens

Mamiya Six with conventional 3mm PC flash synchronisation and the lens was a 7.5cm f/3.5 Zuiko in either a Seikosha-Rapid or Seikosha MX shutter.

The first Mamiya Six Automat model appeared in 1955, called 'Automat' because winding the film also cocked the shutter. A guard that protects this mechanism at the front of the bed of the camera, below the lens and shutter assembly, provides a useful recognition detail to identify each of the two Automat models. The Automat is 12-on-120 only and has a 7.5cm f/3.5 Zuiko lens in a Seikosha B shutter (1-1/500sec).

Next came the Mamiya Six KII of 1956, essentially a version 4B but with both 12-on-120 and 16-on-120 capability. The lens was a 7.5cm f/3.5 Setagoya Koki Sekor in a Copal MX shutter with speeds of 1-1/300sec. This was followed in 1957 by the Mamiya Six P, which was 12-on-120 only, with the styling of the 4B and the KII.

Finally, in 1958 came the Mamiya Six Automat 2, not marked as such on the camera, but the original box apparently bore the legend 'Automatic Model 2'. I have been unable to establish in what way the Automat 2 differs from its predecessor.

What is for sure is that the Mamiya Six Automat of either version was the equal in

specification to the Zeiss Ikon Super Ikonta III, and went one better by having automatic shutter cocking. It is a fine pocketable, medium-format camera.

THE ENGLISH EQUIVALENT

It would be wrong not to recognise the massive effort and investment that Barnet-Ensign put into independent design and development of the Ensign Commando during the 1940s. In 1945, the factory in Walthamstow, London, supplied the first military version of its focal-plane-focused 12-on-120 Ensign Commando coupled-rangefinder camera to the British Army. By 1947, a civilian version had been shown to the press to huge acclaim. Unfortunately, by 1949, very few had been manufactured and sold, and the photographic trade was aggrieved at the lack of supply. It was a good try, but in 1950 the Commando was withdrawn, never to be seen again. **AP**

Thanks to John Furlong, Gerry Cookman and Don Baldwin of the PCCGB for the loan of equipment illustrated in this article, and to Bob White of the PCCGB and Ross Orr of Ann Arbor, Michigan, for providing some of the pictures.



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CANON 20 - 35mm 1:3.5/4.5 USM	MINT - £165.00
CANON 28 - 80mm 1:3.5/5.6 USM	MINT £779.00
CANON 28 - 80mm 1:3.5/5.6 AUTOFOCUS	MINT £145.00
CANON 28 - 105mm 1:3.5/4.5 USM	MINT BOXED £145.00
CANON 28 - 200mm 1:3.5/5.6 USM + HOOD	MINT BOXED £199.00
CANON 35 - 80mm 1:4.5/5.6 EF MKII	MINT £339.00
CANON 55 - 200mm 1:3.5/5.6 USM MKII	MINT BOXED £399.00
CANON 70 - 210mm 1:3.5/4.5 EF USM WITH HOOD	MINT £395.00
CANON 70 - 300mm 1:4.5 USM IMAGE STABILIZER	MINT BOXED £319.00
CANON 70 - 300mm 1:4.5 USM IMAGE STABILIZER	MINT BOXED £319.00
CANON 75 - 300mm 1:4.5/5.6 USM MK II WITH HOOD	MINT £119.00
CANON 75 - 300mm 1:4.5/5.6 USM MK II (LATEST)	MINT BOXED AS NEW £165.00
CANON 80 - 200mm 1:4.5/5.6 EF MK I	MINT BOXED £65.00
CANON 80 - 200mm 1:4.5/5.6 EF USM	MINT £89.00
CANON EF 1.4x EXTENDER	MINT CASED £175.00
CANON EF 2.0x EXTENDER MK II	MINT £265.00
CANON 540 EZ FLASH + INST	MINT BOXED £89.00
CANON 540 EZ FLASH + INST	MINT CASED £75.00
CANON 420 EZ FLASH	MINT CASED £149.00
CANON DC - E3 FLASH OFF CAMERA SHOE CORD	MINT BOXED £45.00
CANON ANGLE PRINTER B	MINT BOXED £79.00
CANON RS N300 REMOTE RELEASE	MINT BOXED £35.00
CANON LC3 TRANSMITTER AND RECEIVER	MINT BOXED £125.00
SIGMA 20mm 1:1.8 EF DG ASPHERIC RF (LATEST)	MINT BOXED £379.00
SIGMA 20mm 1:1.8 EX DG ASPHERIC RF (LATEST)	MINT - CASED £325.00
SIGMA 24mm 1:1.8 EX DG LENS	MINT + HOOD £299.00
SIGMA 17 - 35mm 1:2.8/4.5 EX HSM ASPHERICAL	MINT CASED £169.00
SIGMA 17 - 35mm 1:2.8/4.5 EX HSM ASPHERICAL	MINT BOXED £189.00
SIGMA 18 - 125mm 1:3.5/5.6 DC OS HSM (LATEST)	MINT CASED £189.00
SIGMA 24 - 70mm 1:2.8 EX DG ASPHERIC + HOOD	MINT BOXED £299.00
SIGMA 70 - 200mm 1:2.8 EX DG ASPHERIC + HOOD	MINT CASED £379.00
SIGMA 75 - 300mm 1:2.8 EX DG ASPHERIC + HOOD	MINT CASED £379.00
SIGMA 120 - 300mm 1:2.8 EX DG ASPHERIC HSM (SUPER LENS)	MINT CASED £1,399.00
SIGMA 170-500mm 1:5.6/6.3 APO AF DIGITAL COMPATIBLE	MINT BOXED £3,325.00
TAMRON 18 - 270mm 1:3.5/5.6 D11 VC PZD (LATEST)	MINT BOXED £325.00

TAMRON 70 - 200mm 1:2.8 SP Di AF LD MACRO (LATEST)	MINT BOXED £499.00
TOHINA 10 - 17mm 1:3.5/4.5 AF-X DI LENS (LATEST)	MINT £345.00
CANON 24mm 1:2.8 FD COMPLETE WITH HOOD	MINT BOXED £119.00
CANON 28mm 1:2.8 FD WITH CAPS	MINT £39.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX G2 BODY WITH INSTRUCTIONS + STRAP	MINT BOXED £399.00
CONTAX G1 BODY	EXC+++ £475.00
CONTAX 38mm 1:2.8 BICOGN WITH CONTAX HOOD + FILTER	MINT BOXED £345.00
CONTAX 90mm 1:2.8 SONNAR "G"	MINT BOXED £199.00
CONTAX TLA 220 FLASH FOR G1/G2	MINT CASED £399.00
CONTAX TTX TITANIUM COMPACT + LEATHER CASE	MINT CASED £399.00
CONTAX ARIA BODY (SUPERB STRAP, INSTRUCTIONS)	MINT BOXED £269.00
CONTAX ST BODY	EXC+++ £269.00
CONTAX ARIA BODY (STRAP, INSTRUCTIONS)	EXC+++ BOXED £199.00
CONTAX FT YASHICA 28mm 1:2.8 SUPERB CONDITION	MINT £85.00
CONTAX 55mm 1:1.4 PLANAR MM	MINT - £495.00
CONTAX 300mm 1:4 TELE TESSAR MM	MINT - £475.00
CONTAX TLA 280 FLASH	MINT - £35.00
CONTAX MUTAR II 1.4 x TELECONVERTER	NEW £225.00

Leica 'M', 'R' & Screw & Binoculars

LEICA MB BODY BLACK WITH ALL ACCESSORIES	MINT BOXED £1,495.00
LEICA M6 TTL CHROME (VERY LITTLE USE)	MINT BOXED £1,295.00
LEICA M6 TTL BLACK (EXCELLENT COND) 1 TINY MARK	EXC+++ BOXED £1,075.00
LEICA MAP BODY SER No 158740X CIRCA 1982 (SUPERB)	EXC+++ £799.00
LEICA M6 BODY SER No 126590X CIRCA 1970	MINT - £575.00
LEICA M6 BODY SER No 141110X CIRCA 1975-76	MINT - £575.00
LEICA M3 SINGLE WIND SER No 99222X CIRCA 1960	EXC - CASED £575.00
LEICA M3 SINGLE WIND SER No 99111X CIRCA 1960	EXC - CASED £599.00
LEICA CL BODY (JUST BEEN SERVICED)	MINT - £495.00
LEICA II RED DIAL SER No 8085X CIRCA 1966	MINT CASED £495.00
LEICA III BLACK SER No 1108X C1933 + 5cm F2 SUMMAR	EXC+++ £475.00
LEICA II BODY SER No 1816X C1945 NEEDS SERVICE	MINT - £179.00
LEICA IIS BODY & CASE CIRCA 1957	EXC+++ £795.00
LEICA 28mm 1:2.8 SUMMICRON ASPHERIC BLACK 6 BIT	MINT BOXED £2,395.00
LEICA 28mm 1:2.8 ELMARIT M BLACK (11809)	MINT BOXED £395.00
LEICA 35mm 1:2.8 SUMMICRON ASPHERIC + HOOD CASE	MINT BOXED £1,695.00
LEICA 90mm 1:2.8 ELMARIT M BLACK LATEST BHT HOOD	MINT BOXED £1,075.00
LEICA 90mm 1:4 ELMAR CHROME M MOUNT	MINT IN KEPPER £115.00
LEICA 135mm 1:4.5 Hektor + HOOD M MOUNT	EXC - £399.00
LEICA 135mm 1:2.8 ELMARIT M FOR M3	MINT £345.00
LEICA 5cm F2 SUMMITAR COLL SCREW + M MOUNT	MINT - £299.00
LEICA 5cm F2 SUMMAR SCREW	MINT - £195.00
LEICA 90mm 1:4 ELMAR CHROME SCREW	MINT IN KEPPER £159.00
LEICA 9cm 1:4 Head + 16467 FOC MOUNT FOR VISO	MINT - £199.00
LEICA 135mm 1:4.5 Hektor + HOOD SCREW	EXC - £399.00
LEICA SP20 FLASH + CASE	MINT BOXED £99.00
LEICA SP20 FLASH	MINT BOXED £75.00
LEICA ERG LEATHER CASE (14505) FOR M6/MATTL/M7	MINT BOXED £69.00
LEICA R8 BODY BLACK COMP WITH ALL PAPERWORK	MINT BOXED £499.00
LEICA R5 BODY BLACK	EXC - BOXED £299.00
LEICA R5 BODY CHROME	MINT BOXED £299.00
LEICA 21mm 1:4 SUPER ANGLON R	MINT BOXED £199.00
LEICA 35mm 1:2.8 ELMARIT R 3 CAM	MINT - £299.00
LEICA 50mm 1:2.8 SUMMICRON R 3 CAM	MINT BOXED £345.00
LEICA 50mm 1:2.8 SUMMICRON R 3 CAM + LEITZ 55mm UV	MINT - FILTER £325.00
LEICA 60mm 1:2.8 MACRO-ELMARIT R RHM (UNUSED)	MINT BOXED AS NEW £699.00
LEICA 100mm 1:2.8 APO MACRO-ELMARIT R 3 CAM	MINT BOXED AS NEW £445.00
LEICA 180mm 1:4 ELMARIT R 3 CAM	EXC - £1,345.00
LEICA 28 - 70mm 1:3.5/4.5 VARIO ELMAR ROM	MINT BOXED AS NEW £445.00
LEICA 70 - 210mm 1:4 VARIO ELMAR R	EXC - £399.00
LEICA R8 REMOTE CONTROL UNIT	MINT BOXED AS NEW £165.00
LEICA ANGLE FINDER R (14300)	MINT BOXED £99.00
LEICA 7 x 42 TRINOVID BA BINOCULARS (UNUSED)	MINT BOXED AS NEW £699.00
CANON 7 x 30 BINOCULARS CIRCA 1960 REALLY BRIGHT	EXC+++ CASED £399.00
CANON 10 x 30 IMAGE STABILISING BINOCULARS	MINT BOXED £235.00
MINOX 10 x 25 B5 COMPACT BINOCULARS - CASE	MINT £125.00

Voigtlander Screw & Bayonet for Leica M etc

VOIGTLANDER BESSA R4c 21.25, 28, 35, 50 FRAMES (RARE)	MINT BOXED £499.00
VOIGTLANDER 15mm 1:1.5 SW HELIAR ASP + FOR SIL	MINT BOXED AS NEW £295.00
VOIGTLANDER 35mm 1:1.5 ULTRON ASPHERIC	MINT - £365.00
VOIGTLANDER 28mm 1:1.9 ULTRON + HOOD	MINT BOXED £375.00
VOIGTLANDER 28mm 1:2 VM ULTRON BLACK HOVA FILTER	MINT - £369.00
VOIGTLANDER 28mm 1:3.5 COLOR SKOPR + FINDER	MINT £345.00
VOIGTLANDER 50mm 1:1.1 BLACK NIKKOR LEICA M MOUNT	MINT - £845.00
VOIGTLANDER 75mm 1:1.1 LANTHAN CLASS VM M MOUNT MINT BOXED AS NEW £475.00	
VOIGTLANDER 90mm 1:3.5 APO HELIAR (BLK)	MINT BOXED AS NEW £235.00
VOIGTLANDER BESSA R4c 21.25, 28, 35, 50 FRAMES (RARE)	MINT BOXED £499.00
VOIGTLANDER BESSA WINDER / GRP FOR R2 & R2	MINT - £115.00
VOIGTLANDER ANGLE FINDER + 15.21 25mm ADAPTOR	MINT BOXED AS NEW £245.00
VOIGTLANDER 15 - 35mm VIEWFINDER 1.31.5 M/Metc etc	MINT £369.00

Medium & Large Format

BRONICA ETRS COMPLETE WITH 75mm E1 + 120 BACK	MINT - £195.00
BRONICA RF 45mm 1:4 ZENZANON FOR 645 R/F + FINDER	MINT CASED £399.00
BRONICA R2 20 FLASH FOR RF 645	MINT CASED £115.00
BRONICA 150mm 1:3.5 ZENZANON E MC	MINT BOXED £149.00
BRONICA 150mm 1:3.5 ZENZANON E MC	MINT BOXED £149.00
BRONICA 150mm 1:4 FE	MINT £125.00
BRONICA 150mm 1:4 FE	MINT - £99.00
BRONICA ETRS 120 BACK	MINT - £79.00
BRONICA PLAIN PRISM FOR ETRS/ETRS	MINT CASED £69.00
BRONICA AEI PRISM FINDER	MINT - £89.00
BRONICA 50mm 1:3.5 ZENZANON S	EXC+++ £119.00
BRONICA 100mm 1:4 MACRO ZENZANON PE	MINT £245.00
BRONICA 150mm 1:3.5 ZENZANON S	MINT - £165.00
BRONICA SSK 120 BACK	MINT BOXED £99.00
CONTRAF WER 2 POLAROID BACK FOR CONTRAF 645	MINT - NEW £99.00
FLU 645/5.5 WITH 55mm - 90mm ZOOM LENS	MINT BOXED £575.00
FLU 670 MK II C/W 90mm 1:3.5 LENS	MINT BOXED £675.00
MAMIYA 150mm 1:4.5 + HOOD FOR MAMIYA 77II	MINT £375.00
MAMIYA 65mm 1:4 SEKOR Z LENS FOR R2 + HOOD	MINT £159.00
MAMIYA 65mm 1:4 L LENS FOR R2	MINT - £399.00
MAMIYA 180mm 1:4.5 SEKOR Z W FOR R2	MINT - £199.00
MAMIYA 250mm 1:4.5 LENS FOR R2	MINT - £195.00
MAMIYA 150mm 1:3.5 AF FOR 645 AF	MINT - £299.00
MAMIYA 210mm 1:4 SEKOR C FOR 645	MINT CASED £195.00
MAMIYA 67 PRO S COMP WITH 90mm 1:3.8 + 120 BACK	EXC+++ £295.00
MAMIYA 180mm 1:4.5 SEKOR FOR R2	MINT - £69.00
MAMIYA R2 67 PRO BACK	MINT - £99.00
MAMIYA R2 67 PRO II BACK	MINT - £79.00
MAMIYA R2 67 POLAROID BACK	MINT - £79.00

MAMIYA 220 BACK FOR R8 67	MINT BOXED £395.00
PENTAX 55mm 1:3.5 TAKUMAR SMC FOR 6x7	MINT - £299.00
PENTAX 55mm 1:2.8 FOR PENTAX 645	MINT BOXED £199.00
PENTAX 150mm 1:3.5 FOR PENTAX 645	MINT BOXED £199.00
YASHICA MAT 1245 COMPLETE WITH ERS CASE	MINT - £225.00
YASHICA MAT 1245 COMPLETE WITH ERS CASE + BOX	MINT BOXED £265.00

Hasselblad

HASSELBLAD 503 CW GOLD SUPREME ONLY 500	MINT BOXED UNUSED £3,995.00
HASSELBLAD 503CX COMP WITH 80mm CF + A12 BACK	MINT - £695.00
HASSELBLAD 503 CX BODY + WLF	MINT - £495.00
HASSELBLAD 500CM BODY WITH 80mm 1:2.8 T + HOOD	MINT - £695.00
HASSELBLAD 90mm 1:4 FOR XPAN	MINT IN KEPPER £365.00
HASSELBLAD 503 CX WITH 80mm CF + BACK + WLF	EXC+++ £1,295.00
HASSELBLAD 506ELM BODY + A12 BLACK BACK	EXC+++ £69.00
HASSELBLAD 40mm 1:4 CF	MINT - £395.00
HASSELBLAD 50mm 1:4 CF OF DIAGON + HOOD	MINT BOXED £695.00
HASSELBLAD 150mm 1:4 SONNAR CF	MINT - £375.00
HASSELBLAD 150mm 1:4 SONNAR CF	EXC+++ £375.00
HASSELBLAD 40mm 1:4	EXC+++ £399.00
HASSELBLAD CW WINDER + REMOTE	MINT - £299.00
HASSELBLAD PLAIN PRISM	EXC - £75.00
HASSELBLAD PM PRISM	MINT - £199.00
HASSELBLAD 500CM/503 WLF BLACK	MINT - £125.00
HASSELBLAD EXTENSION TUBE 16E F	MINT - £75.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F5 BODY	MINT BOXED £475.00
NIKON F3 BODY	MINT - £395.00
NIKON F4 BODY	EXC+++ £199.00
NIKON F100 BODY COMPLETE WITH INSTRUCTIONS	MINT BOXED £225.00
NIKON F90X COMPLETE WITH MB-10 GRIP	MINT BOXED £125.00
NIKON F90 BODY + MB 10 GRIP	EXC - £79.00
NIKON F80 BODY BLACK	MINT BOXED £69.00
NIKON F55 BODY	MINT BOXED £399.00
NIKON 105mm 12.8 "G" IF-ED AF DX FISHEYE LENS	MINT BOXED £499.00
NIKON 20mm 2.8 AF "D" + HOOD	MINT BOXED AS NEW £275.00
NIKON 24mm 2.8 AF "D"	MINT - £199.00
NIKON 24mm 2.8 AF "D"	MINT BOXED £265.00
NIKON 28mm 2.8 AF "D"	MINT - £189.00
NIKON 28mm 2.8 AF "D"	MINT - £145.00
NIKON 35mm 11.8 "G" DX AF-S	MINT BOXED AS NEW £125.00
NIKON 35mm 2.8 AF "D"	MINT BOXED £179.00
NIKON 50mm 11.4 AF "D"	MINT BOXED £275.00
NIKON 50mm 11.8 AF "D"	MINT BOXED £399.00
NIKON 60mm 12.8 "G" ED AF-S MICRO NIKKOR	MINT BOXED AS NEW £345.00
NIKON 60mm 12.8 AF "D" MACRO MICRO NIKKOR	MINT - £245.00
NIKON 85mm 11.8 AF "D"	MINT BOXED £499.00
NIKON 85mm 12.8 AF "D" MICRO PC NIKKOR	MINT BOXED £399.00
NIKON 105mm 12.8 "G" IF-ED AF-S VR II (UNUSED)	MINT BOXED £450.00
NIKON 180mm 12.8 AF "D"	MINT - £750.00
NIKON 180mm 12.8 AF "D" ED LATEST LENS	MINT BOXED AS NEW £765.00
NIKON 300mm 11.4 IF-ED AF-S LATEST VERSION	EXC++ BOXED £1295.00
NIKON 300mm 11.4 IF-ED AF-S (REALLY SHARP LENS)	MINT-CASED £450.00
NIKON 10 - 24mm 13.5/4.5 "G" DX ED AF-S	MINT BOXED £579.00
NIKON 12 - 24mm 14 "G" DX IF ED AF-S	MINT BOXED AS NEW £575.00
NIKON 18 - 35mm 13.5/4.5 "D" IF-ED AF	MINT BOXED £369.00
NIKON 18 - 70mm 13.5/4.5 DX "D" AF-ED + HOOD + CASE	MINT BOXED £415.00
NIKON 18 - 200mm 8.8/5.6 "G" DX IF AF-S VR	MINT BOXED £425.00
NIKON 18 - 200mm 8.8/5.6 "G" DX IF AF-S VR MK II	MINT BOXED £495.00
NIKON 20 - 35mm 12.8 "D" IF AF	EXC++ CASED £445.00
NIKON 24 - 35mm 12.8 "D" IF AF	MINT - £145.00
NIKON 24 - 70mm 12.8 "G" IF-ED AF-S (UNUSED)	MINT BOXED AS NEW £1,075.00
NIKON 28 - 35mm 13.5/4.5 "D" IF AF-S	MINT + HOOD £229.00
NIKON 24 - 120mm 8.8/5.6 AF "D" + HOOD (SUPERB LENS)	MINT BOXED £1365.00
NIKON 24 - 120mm 13.5/5.6 AF "D" + HOOD	MINT BOXED £399.00
NIKON 28 - 70mm 2.8 AF "D" IF-ED AF-S	MINT BOXED £750.00
NIKON 28 - 100 13.5/5.6 "G" AF	MINT £590.00
NIKON 28 - 105mm 13.5/4.5 AF "D" MACRO	MINT BOXED £415.00
NIKON 35 - 105mm 13.5/4.5 AF "D" + HOOD	MINT £1,235.00
NIKON 35 - 135mm 13.5/4.5 AF 200M	MINT - £1750.00
NIKON 55 - 350mm 13.5/4.5 "D" DX IF AF-S	MINT £1,415.00
NIKON 70 - 300mm 12.8 "G" ED AF-S VR (SUPER LENS)	MINT BOXED £1,115.00
NIKON 70 - 300mm 14.5/5.6 "G" AF	MINT - £590.00
NIKON 70 - 300mm 14.5/5.6 AF "D" IF + HOOD	MINT BOXED £590.00
NIKON 80 - 400mm 14.5/5.6 AF "D" VERIFICATION REDUCTION	MINT BOXED £875.00
NIKON TC 20E 14.5 AF-S TELECONVERTER (LATEST)	MINT BOXED £395.00
NIKON 20E 14.5 AF-S TELECONVERTER	MINT £225.00
SIGMA 14x EX CONVERTER	MINT £120.00
NIKON DA20 ACTION FINDER FOR NIKON F4/S/E	MINT £120.00
NIKON D5-RS RIGHT ANGLE VIEWING ATTACHMENT	MINT BOXED AS NEW £1,650.00
SIGMA 50 212 MACRO FLASH UNIT RING FLASH + AS14	MINT-CASED £390.00
SIGMA 50 212 MACRO FLASH UNIT RING FLASH (LATEST)	MINT BOXED £390.00
SIGMA 50mm 1:2.8 AF ASPHERIC (LATEST)	MINT BOXED £225.00
SIGMA 150mm 1:2.8 AF MACRO AF MACRO LENS	MINT BOXED AS NEW £490.00
SIGMA 180mm 1:5.6 AF MACRO AF MACRO LENS	MINT BOXED £775.00
SIGMA 130mm 1:5.6 AF MACRO TELE MACRO	MINT BOXED £1,225.00
SIGMA 150mm 1:3.5/4.5 DX ASPHERICAL	EXC++ CASED £390.00



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Voted Best Online Retailer 2002-2011
Best Specialist Retailer 2010-2011
Good Service Award Gold Winner 2011-2012

PROFESSIONAL

Nikon Dealer

J1

White, Red, Silver or Black

10.1 megapixels
60.0 fps
1080p movie mode



£50 CASHBACK*

Nikon 1: J1 From £366

J1 + 10-30mm **£316 Inc Cashback*** £366
J1 + 10mm **£339 Inc Cashback*** £389
J1 + 10-30mm + 30-110mm **£445 Inc Cashback*** £495
V1 + 10-30mm **£554.90 Inc C/back*** £604.90
V1 + 10mm **£599 Inc Cashback*** £649
V1 + 10-30mm + 30-110mm **£679 Inc Cashback*** £729

Nikon 1 Cashback* ends 31.08.12

Nikon D3200 Red or Black

24.2 megapixels
4.0 fps
1080p movie mode



NEW!

NEW! D3200 From £559

D3200 Body **£559**
D3200 + 18-55mm f3.5-5.6 G AF-S DX VR **£649**
RECOMMENDED D3200 ACCESSORIES:
Nikon MC-DC2 Remote Control **£25.99**
Nikon WU-1a Wireless Mobile Adapter **£54.99**
Nikon ME-1 Stereo Microphone **£99.99**
Nikon GP-1 GPS Module **£199.95**

Nikon D5100

16.2 megapixels
4.0 fps
1080p movie mode



SAVE £120 ON RRP

D5100 From £449

D5100 Body RRP £549.99 **£449**
D5100 + 18-55mm f3.5-5.6 G AF-S DX VR RRP £649.99 **£529**
D5100 + 18-55mm VR + 55-200mm **£715.99**

CUSTOMER REVIEW: D5100 + 18-55mm VR
★★★★★ 'Ideal for holidays', 'versatile' Lionheart - Surrey

Nikon D300s

12.3 megapixels
7.0 fps
720p movie mode



SAVE £400 ON RRP

D300s From £1099

D300s Body RRP £1499.99 **£1099**
RECOMMENDED D300s ACCESSORIES:
Nikon EN-EL3e Lithium Ion Battery **£54.95**
Nikon MB-D10 Battery Grip **£279**

CUSTOMER REVIEW: D300s + 16-85mm VR
★★★★★ 'The perfect combo for a Pro-sumer' Robin - Bristol

Nikon D800 & D800E

- Full Frame FX Format CMOS Sensor
- 36.3 Megapixels
- Multi-area D-Movie records Full 1080p HD movies (FX & DX Format)
- ISO 50-25,600

NEW! D800 Body £2599
NEW! D800E Body £2899

NIKON FX CASHBACK WITH D800E purchases:**
AF-S 14-24mm f2.8 G ED **£100 Cashback***
AF-S 24-70mm f2.8 G ED **£80 Cashback***
AF-S 16-35mm f4.0 G ED VR **£75 Cashback***
AF-S 24-120mm f4.0 G ED VR **£75 Cashback***
AF-S 28-300mm f3.5-5.6 G ED VR **£60 Cashback***
AF-S 105mm f2.8 G IF-ED VR Micro **£50 Cashback***
AF-S 50mm f1.4 G **£35 Cashback***



UP TO £180 CASHBACK*

NEW! D800 Body PRE-ORDER From £2599

Nikon D3x

24.5 megapixels
7.0 fps
full frame CMOS sensor



D3x From £5034

D3x Body **£5034**

CUSTOMER REVIEW: D3x Body
★★★★★ 'As good as it gets' Peterthegreat - Kent

Nikon Capture NX2 £132.95
Nikon Capture NX2 Upgrade (Capture NX required) £81.99

Nikon D4

16.2 megapixels
11.0 fps
full frame CMOS sensor



UP TO £180 CASHBACK*

NEW! D4 From £5289

NEW! D4 Body PRE-ORDER £5289

NIKON FX CASHBACK WITH D4 purchases:**
AF-S 14-24mm f2.8 G ED **£100 Cashback***
AF-S 24-70mm f2.8 G ED **£80 Cashback***
AF-S 16-35mm f4.0 G ED VR **£75 Cashback***
AF-S 24-120mm f4.0 G ED VR **£75 Cashback***
AF-S 28-300mm f3.5-5.6 G ED VR **£60 Cashback***
AF-S 105mm f2.8 G IF-ED VR Micro **£50 Cashback***
AF-S 50mm f1.4 G **£35 Cashback***

SONY

NEX-F3 Black or Silver

NEW!

16.1 megapixels
5.5 fps

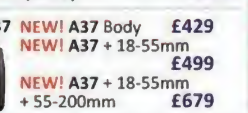


NEW! NEX-F3 From £499

NEW! NEX-F3 + 18-55mm £499
NEX-5N Body £399 Inc C/back* £449
NEX-5N + 18-55mm £479 Inc C/back* £529
NEX-7 Body (Black) £924
NEX-7 + 18-55mm (Black) £999

NEW!

16.1 megapixels
5.5 fps



NEW! A37 Body £429
NEW! A37 + 18-55mm £499
NEW! A37 + 18-55mm + 55-200mm £679

A77



24.3 megapixels
12.0 fps
1080p movie mode

A77 DSLT From £998

A77 Body **£998**
A77 + 16-50mm **£1449**

NEW! A57 Body £549 Inc £30 C/back* £579

NEW! A57 + 18-55mm £579 Inc £30 C/back* £609

NEW! A57 + 18-55mm + 55-200mm £789 Inc £30 C/back* £819

Sony Cashback* ends 18.07.12

Panasonic

GF5 Black or White

NEW!

12.1 megapixels
4.0 fps
1080i movie mode



NEW! GF5 From £499

GF5 + 14-42mm **£499**
GF5 + 14-42mm Power Zoom **£599**

G3 Red, Black or White

NEW!

16.0 megapixels
4.0 fps
1080i movie mode



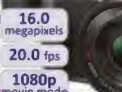
G3 Body £409

G3 + 14-42mm **£469**
G3 + 14-42mm + 45-200mm **£666.95**

GX1 Black or Silver

£50 CASHBACK*

16.0 megapixels
20.0 fps
1080p movie mode



GX1 Body £436.95

GX1 + 14-42mm (Black) **£474**
GX1 + 14-42mm Power Zoom **£549 Inc Cashback*** £599

OLYMPUS

EP-3 White, Silver or Black

NEW!

12.3 megapixels
3.0 fps
1080i movie mode



E-P3 Body £599

E-P3 + 14-42mm f3.5-5.6 ED **£599**
E-P3 + 17mm f2.8 Pancake **£649**
E-P3 + 14-42mm + 40-150mm **£799**
E-P3 + 14-150mm f4.0-5.6 ED **£939**

OM-D E-M5 Silver or Black

NEW!

16.1 megapixels
9.0 fps
1080p movie mode



E-M5 from £999

E-M5 Body **£999**
E-M5 + 12-50mm **£1149**

RECOMMENDED ACCESSORIES:
Sigma CR21 Cable Release **£24.99**
Sigma RS31 Remote Control **£24.99**
SanDisk 8GB Extreme Pro 95MB/Sec SDHC Card **£39**
Sigma PG-21 Power Grip **£169.99**
Sigma EF 610 DG Super **£209.99**
SD1 Merrill Body **£1839**

Olympus Digital SLR E-5 Body £1295

SIGMA

SD15

NEW!

14.1 megapixels
3.0 fps



SD15 Body £584.99

RECOMMENDED ACCESSORIES:
Sigma CR21 Cable Release **£24.99**
Sigma RS31 Remote Control **£24.99**
SanDisk 8GB Extreme Pro 95MB/Sec SDHC Card **£39**
Sigma PG-21 Power Grip **£169.99**
Sigma EF 610 DG Super **£209.99**
SD1 Merrill Body **£1839**

RECOMMENDED ACCESSORIES:
Sigma CR21 Cable Release **£24.99**
Sigma RS31 Remote Control **£24.99**
SanDisk 8GB Extreme Pro 95MB/Sec SDHC Card **£39**
Sigma PG-21 Power Grip **£169.99**
Sigma EF 610 DG Super **£209.99**
SD1 Merrill Body **£1839**

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Sigma RS31 Remote Control **£24.99**
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Sigma PG-21 Power Grip **£169.99**
Sigma EF 610 DG Super **£209.99**
SD1 Merrill Body **£1839**

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Sigma EF 610 DG Super **£209.99**
SD1 Merrill Body **£1839**

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Sigma PG-21 Power Grip **£169.99**
Sigma EF 610 DG Super **£209.99**
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SanDisk 8GB Extreme Pro 95MB/Sec SDHC Card **£39**
Sigma PG-21 Power Grip **£169.99**
Sigma EF 610 DG Super **£209.99**
SD1 Merrill Body **£1839**

PENTAX

K-30 Black or White

NEW!

16.3 megapixels
6.0 fps



NEW! K-30 Body £599

NEW! K-30 + 18-55mm DA WR £679
NEW! K-30 + 18-55mm DA WR + 50-200mm DA WR £829
Up to £80 K-5 Cashback*

K-5 Body £679 Inc £50 C/back* £729

K-5 + 18-55mm £669 Inc £80 C/back* £749

K-5 + 18-55mm + 50-200mm £819 Inc £80 C/back* £899

Pentax K5 Cashback* ends 15.07.12

FUJIFILM

X-Pro 1

NEW!

16.3 megapixels
6.0 fps
1080p movie mode



X-Pro1 £1299

X-Pro 1 £1299

Fuji X-Mount Lenses:
Fuji Fujinon 18mm f2.0 R **£549**
Fuji Fujinon 35mm f1.4 R **£549**
Fuji Fujinon 60mm f2.4 R **£599**

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Advice line: 01603 208302

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EOS 1100D



1100D From **£304**

1100D Body RRP £379 **£304**
1100D + 18-55mm f3.5-5.6 IS II RRP £459 **£375**

CUSTOMER REVIEW: 1100D + 18-55mm II
★★★★★ 'Great for a novice looking to improve' Liz - South West

Canon

EOS 600D



600D From **£499**

600D Body £499
600D + 18-55mm f3.5-5.6 IS II £574
600D + 18-135mm f3.5-5.6 IS £729
600D + 18-55mm II + 55-250mm f4.0-5.6 IS II £789

CUSTOMER REVIEW: 600D + 18-135mm IS
★★★★★ 'An excellent product' Wheelyjan - Suffolk

Canon

EOS 650D



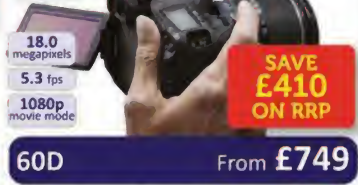
650D PRE-ORDER From **£699**

NEW! 650D Body + 300EG Gadget Bag** £699
NEW! 650D + 18-55mm f3.5-5.6 IS II + 300EG Gadget Bag** £799
NEW! 650D + NEW! 18-135mm IS STM + 300EG Gadget Bag** £1019
NEW! 650D + 18-55mm f3.5-5.6 IS II + 55-250mm IS II £1019
**Offer ends 31.08.12

550D Body £439
550D + 18-55mm f3.5-5.6 IS £519

Canon

EOS 60D



60D From **£749**

60D Body RRP £1049.99 **£749**
60D + 18-55mm f3.5-5.6 IS II RRP £1149.99 **£844**
60D + 18-135mm f3.5-5.6 IS RRP £1299.99 **£948.90**
60D + 17-85mm f4.0-5.6 IS USM RRP £1349.99 **£985**
60D + 17-55mm f2.8 IS USM RRP £1949.99 **£1539**

CUSTOMER REVIEW: 60D Body
★★★★★ 'Wow, an amazing camera' Adrian - UK

Canon

EOS 7D



7D Body **£1094**

7D + 18-135mm f3.5-5.6 IS RRP £1999.99 **£1335**
7D + 15-85mm f3.5-5.6 IS USM RRP £2399.99 **£1669**
7D + 70-300mm L IS USM RRP £2899.99 **£2220**

CUSTOMER REVIEW: 7D + 15-85mm
★★★★★ 'Probably the best APS-C DSLR around' Shuggle - Scotland

Canon

NEW! EOS 5D Mark III

• 61 point AF with 41 cross type sensors
• ISO standard: 100-25,600 (expandable from 50-102,400)

5D Mark III Body £2999
5D Mark III + 24-105mm f4.0 L IS USM £3689
5D Mark III + 24-70mm f2.8 L USM II £5298

5D Mark III RECOMMENDED ACCESSORIES:
Canon GP-E2 GPS Receiver £299
Canon ST-E3-RT Speedlite Transmitter £309
Canon BG-E11 Battery Grip £329
Canon 600EX-RT Flashgun £649
Canon WFT-E7B Wireless Transmitter £789

NEW! 5D Mark III

PRE-ORDER From **£2999**

★★★★★ CUSTOMER PRODUCT REVIEWS ★★★★★
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1D X



1D X Body PRE-ORDER **£5299**

1D X RECOMMENDED ACCESSORY:
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Canon GP-E1 GPS Unit £267.99
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White£34.95

SONY



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430EX II £209.95

Macrolites:



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MT-24EX £749

Nikon Speedlights:



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SB700 £234.99
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Flashguns:



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44 AF-1 £129
50 AF-1 £180
58 AF-2 £279

Macro flash:



15 MS-1 £295.99

SIGMA Flashguns:



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Macro Flash:



EM-140 DG £314.99
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Nissin Flashguns:



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Macro Flash:



Di866 £199
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Choose from three colours:
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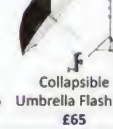
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Rogue



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Viewfinder Photography



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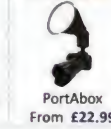
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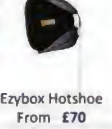
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Digital SLR Lenses

Canon



NEW! EF 40mm
f2.8 STM
£229

Canon



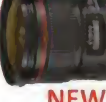
NEW! EF 24mm
f2.8 IS USM
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NEW! EF-S 18-135mm
f3.5-5.6 IS STM
£479

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NEW! EF 24-70mm
f2.8 L USM II
£2299

Nikon



85mm
f1.4 G
AF-S
£1248

Nikon



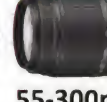
NEW! 18-300mm
f3.5-5.6 ED
AF-S VR **£849**

Nikon



24-120mm
f4 G ED
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Nikon



55-300mm
f4.5-5.6 G
AF-S DX VR **£289.90**

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EF 24mm f1.4 L II USM	£1339
EF 24mm f2.8	£369
TS-E 24mm f3.5 L II	£1699.90
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EF 35mm f1.4 L USM	£1158.99
EF 35mm f2.0	£217.90
TS-E 45mm f2.8	£1118.95
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EF 50mm f1.4 USM	£289
EF 50mm f2.8 USM Macro	£359.90
MP-E 65mm f2.8 1.5x Macro	£844
EF 85mm f1.2 L II USM	£1749
EF 85mm f1.8 USM	£309.90
TS-E 90mm f2.8	£1118.95
EF 100mm f2.8 USM Macro	£449
EF 100mm f2.8 L IS USM Macro	£719
EF 135mm f2.0 L USM	£899
EF 180mm f3.5 L USM Macro	£1249.99
EF 200mm f2.8 L USM II	£639
EF 300mm f2.8 L IS USM II	£5498
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EF-S 18-135mm f3.5-5.6 IS	£334
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50mm f1.8 D AF	£106
50mm f1.8 G AF-S	£179
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85mm f1.8 D AF	£302.99
85mm f2.8 D PC-E Micro	£1357.90
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600mm f4.0 ED VR AF-S	£7070
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50mm f2.8 EX DG Macro	£269
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105mm f2.8 APO EX DG OS HSM Macro	£549
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300mm f2.8 EX DG	£2197
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10-20mm f3.5 EX DC HSM	£459
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18-125mm f3.8-5.6 DC OS HSM	£253.95
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24-70mm f2.8 IF EX DG HSM	£599
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50-500mm f4.5-6.3 DG OS HSM	£1249
70-200mm f2.8 EX DG OS HSM	£899
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4.5 fps
1080p movie mode



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35x optical zoom
1080p movie mode

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RRP £369 **£269**

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Sony



D-Lux 5

Panasonic



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20x optical zoom



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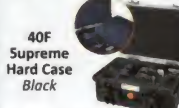


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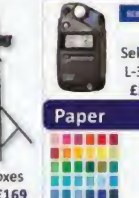
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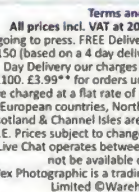
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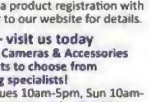
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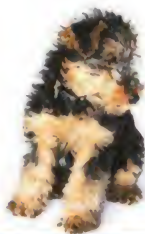


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"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"
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T009 Colour	£27.99 69ml	£4.99 70ml, 3 for £13.99
T026 Black	£35.99 16ml	£3.99 20ml, 3 for £10.99
T027 Colour	£26.99 46ml	£4.99 50ml, 3 for £13.99
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T037 Colour	£26.99 25ml	£4.99 31ml, 3 for £13.99
T040 Black	£42.99 17ml	£3.99 20ml, 3 for £10.99
T041 Colour	£35.99 17ml	£4.99 46ml, 3 for £13.99
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T051 Black	£34.99 24ml	£2.99 26ml, 3 for £7.99
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T0341-T0347 Set of 7	£119.99 set of 7	Check Website.
T0341/8, each	£14.99 17ml	Check Website.
T0342/3/4, each	£17.99 17ml	Check Website.
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T0441-T0454 Set of 4	£42.99 set of 4	£14.99, 3 sets for £42.99
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T0594/5/6, each	£11.99 13ml	Check Website.
T0597/8/9, each	£11.99 13ml	Check Website.
T0611-T0614 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99
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T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99
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T0791/2/3, each	£11.99 10ml	Check Website.
T0794/5/6, each	£11.99 10ml	Check Website.
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T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99
T0870-T0879 Set of 8	£69.99 set of 8	Check Website.
T0870 Gloss	£7.99 11.4ml	Check Website.
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440, 640, 660, 740, 760, 1160
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Photo 2100

C64, C66, C84, C86,
CX3600/3650, CX6400, CX6600

R200, R220, R300, R320, R340
RX500, RX600, RX620, RX640

Photo R800, R1800

Photo R240, R245,
RX420, RX425, RX520, RX525

Photo R2400

D68, D88,
DX3800/3850, DX4200/4250, DX4800/4850

S20, S21, SX100/105/110/115/200/205/210/215
SX400/405/415/515/518/520/525/530/535
DX4000/4000/5000/5000/7000/7400/8400/9400
Photo 1400

Photo P50, PX650/660/700W/710W/720WD,
PX730WD/800FW/810FW/830FW/830FWD
R265/285/360, RX560/585/685
Photo R1900

Photo R2880

S22, SX125/130, SX420W/425W/445W,
BX305F

SX420W/425W/445W/525WD/620FW,
BX305F/320FW/525WD/535FW/625FW/630FW,
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BC124 Black 9ml	£1.99
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CL51 Colour 21ml	£25.99
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No.337 Black 21ml	£10.99
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No.301 Black 3ml	£12.99
No.301 Colour 3ml	£8.99
No.301 Colour 3ml	£10.99
No.337 Black 11ml	£16.99
No.338 Black 11ml	£17.99
No.339 Black 21ml	£23.99
No.343 Colour 7ml	£18.99
No.344 Colour 7ml	£26.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£13.99
No.363 Black 6ml	£12.99
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No.901 Colour 9ml	£13.99
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No.27 Colour	£11.99
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No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
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No.23 Black	£16.99
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No.28 Black	£14.99
No.29 Colour	£16.99
No.32 Colour	£19.99
No.33 Colour	£21.99
No.36 Black	£16.99
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LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Black	£3.99
LC980 / 1100 C/M/Y	£2.99
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LC985 Black	£3.99
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Brother originals also in stock!

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For Canon 550D £9.99
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SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring £4.99
52mm Adapter Ring £4.99
55mm Adapter Ring £4.99
58mm Adapter Ring £4.99
62mm Adapter Ring £4.99
67mm Adapter Ring £4.99
72mm Adapter Ring £4.99
77mm Adapter Ring £4.99
82mm Adapter Ring £4.99

P-Type Holders

Holder Standard £5.99
Holder Wide Angle £9.99
Hood Modular £9.99
Hood Bellows £34.99
A to P Type Adapter £9.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters
£9.99

P-Type Six-Piece Neutral Density Filter Kit

£49.99 **£43.99**

Neutral Density filters have a multitude of uses - from increasing depth in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

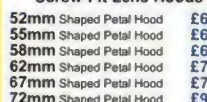


A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

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EW-60C Canon 18-55 IS £7.99
EW-73B Canon 17-85 IS £9.99
EW-78BII Canon 28-135 IS £9.99
EW-78D Canon 18-200 IS £9.99
EW-78E Canon 15-85 IS £12.99
EW-83E Canon 17-40/4.0 £12.99
EW-83J Canon 17-55/2.8 £12.99
HB-25 Nikon 24-85, 24-120 £12.99
HB-37 Nikon 55-200 VR £7.99
HB-45 Nikon 18-55 VR £7.99
SH-006 Sony 18-70/3.5-5.6 £9.99
SH-108 Sony 18-55/3.5-5.6 £9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods



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55mm Shaped Petal Hood £6.99
58mm Shaped Petal Hood £6.99
62mm Shaped Petal Hood £7.99
67mm Shaped Petal Hood £7.99
72mm Shaped Petal Hood £9.99
77mm Shaped Petal Hood £9.99
82mm Shaped Petal Hood £11.99
46mm Rubber Hood £3.99
52mm Rubber Hood £3.99
55mm Rubber Hood £3.99
58mm Rubber Hood £3.99
62mm Rubber Hood £4.99
67mm Rubber Hood £4.99
72mm Rubber Hood £5.99
77mm Rubber Hood £5.99

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SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy

46mm UV / Haze £6.99
52mm UV / Haze £6.99
55mm UV / Haze £7.99
58mm UV / Haze £8.99
62mm UV / Haze £9.99
67mm UV / Haze £10.99
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Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

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58mm Skylight £9.99
62mm Skylight £10.99
67mm Skylight £11.99
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77mm Skylight £16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens. They are fitted to:

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Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/5/8, each £11.99
55mm Starburst x4/5/8, each £15.99
58mm Starburst x4/5/8, each £21.99
62mm Starburst x4/5/8, each £27.99

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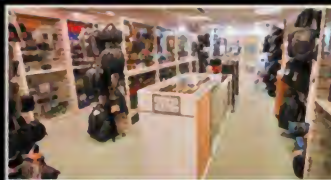
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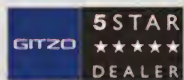
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BG-E27 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E28 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E29 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E30 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E31 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E32 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E33 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E34 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E35 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E36 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E37 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E38 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E39 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E40 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E41 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E42 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E43 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E44 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E45 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E46 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E47 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E48 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E49 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E50 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E51 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E52 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E53 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E54 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E55 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E56 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E57 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E58 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E59 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E60 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E61 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E62 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E63 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E64 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
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BG-E66 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E67 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
BG-E68 (5D MKII).....£169	100 F4 PE.....£299	500 F4 L IS U.....£5499	100 F4.....£399	105 F2.8 EX.....£249	120-300 F2.8 EX DG.....£169	18-55 F3.5/5.6 WR.....£89
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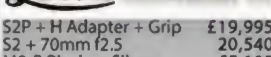
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- ▶ Up to 12fps plus 14fps High speed mode
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- ▶ 61 point AF system
- ▶ 100,000 pixel RGB AE metering
- ▶ Full HD 1080p EOS movie
- ▶ Dual "DIGIC 5+" processors
- ▶ Clear View II 3.2" 1,040k LCD
- ▶ Ethernet port

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Canon EOS 1100D

- ▶ 12 Megapixel CMOS sensor
- ▶ On-screen Feature Guide
- ▶ Creative Auto and Basic +
- ▶ HD Video capture
- ▶ Compact & Lightweight



EOS 1100D Body Only **£299.00**

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Canon EOS 550D

- ▶ 18 Megapixel CMOS sensor
- ▶ Up to 3.7fps shooting
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- ▶ ISO 100-6400, H:12800
- ▶ 3.0" LCD Screen



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EOS 550D + 18-55 IS II **£529.99**

Canon EOS 600D

- ▶ 18 Megapixel CMOS sensor
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- ▶ 3.0" Vari-angle LCD Screen



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NEW & IN STOCK!

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- ▶ Full HD movies
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EOS 650D Body Only **See web**

EOS 650D + 18-55 IS II **See web**

Canon EOS 60D

- ▶ 18 Megapixel CMOS sensor
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- ▶ Full HD movies
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- ▶ 3.0" Vari-angle LCD Screen



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- ▶ 4 fps continuous shooting
- ▶ Compact & Lightweight



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200mm F5.6 EF.....	£129	100-300mm F4.5-5.6 EF.....	£79						£125	£159	

120 E Mag	E- £29	135mm F2 L USM	E++ / Mint- £649	Ricoh GX100 + V/finder	E++ £129 - £149	Olympus 14-45mm F3.5-5.6 Zuiko	E++ £59	Sinar P Monorail + Accs	E+ £849	R1 Black Body Only	E+ £129
120 E Mag	E- £25	195mm F2 L USM	E++ £649	Ricoh GX700 + V/finder	E- £129 - £190	Olympus 14-55mm F3.5-5.6 Zuiko	E- £249	Sinar P Monorail	E- £849	R1A Black Body Only	E+ £129

Polaroid Mag E	£+ £29 - £75	500mm F4 L IS USM	E+ £4,899	Ricoh GXR + 28-300mm	Mint- £329	Olympus 35mm F3.5 Macro Zuiko	E+ £159	Toy View 45G Monorail	E+ £249	SL Chrome + 50mm F2 (Dummy)	E+ £150
Polaroid Mag Fi	£+ £34.00	600mm F4 L ISM	F++ £3,400	Ricoh GXR 28mm F2.8 lens Unit	Mint- £340	Olympus 40-150mm F3.5-4.5 Zuiko	F++ £66 - 770	Wista 45G Chromar (5x4)	E+ £299	SL Chrome Body Only	F+ / F++ £140 - £249

Prism Finder E	Exc / E++ E45 - E59	Sigma 18-50mm 12.8-4.5 DCS HSM	Mint- E139	Sigma DP1	E++ E139	Olympus 50-200mm F2.8 Macro Zuiko	E++ E499	28mm F5.6 MC Digital	Mint E389	28-70mm F3.3-4.5 B Scam	E E229	E249
Rotary Finder E	E++ E99	Sigma 18-200mm F3.5-6.3 DC OS	E++ E189	Sigma DP2S	E++ E319	Olympus 50mm F2 ED 3.5 Zuiko	E++ E319	28mm F2.8 Super Anoulin XL	E++ E699	28-70mm F3.3-4.5 ROM	E++ E349	

Extension Tube E19	E++ / Unused	E49 - E79	Sigma 28-100mm F4-5.6 DC Aspherical	E++ / E209	Sony DSC-H20	E++ / E19	Olympus 70-300mm F4-5.6 ED Zoom	E++ / E299	90mm Fd.6 Grandagon N	E++ / Unused E395 - E99
Extension Tube E28	E++ / Mint	E49 - E79	Sigma 28-100mm F4-5.6 DC HSM OS	Mint - E129	Sony DSC-H9	Mint - E19	90mm Fd.6 Grandagon N	E++ / E799	70-210mm F4.5 R 3cam	E++ / E249

SCA386 Flash Adapter E+ / E++ £25 - £59	Sigma 70-210mm F4-5.6 E+ £29	Flash & Lighting - Please Call	90mm F6.8 Grandagon N E++ £699	180mm F4 R 3cam Exc / E+ £199 - £299
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GS1 Complete + AE Prism	E+ £249	Sigma 70-300mm F4-5.6 APO Macro	Unknown	£79	Olympus E-P1 Body Only	E+ £129	Hasselblad H Series		150mm F5.6 Apo Symmar	E+ £349	+ / Unused	£99	E249
GS1 Complete	E+ £249	Sigma 70-300mm F4-5.6 DC	F11 £70		Olympus E-P1 Superstyling Set	Mint £110			100mm F5.6 Apo Sironar	E+ £349	Nikon 35mm F2.5 DC Shift	E+ £240	

50mm F4.5 PG	As Seen / E++	£99	£249	Sigma 100-300mm F4 EX APO DG	E++	£999	Olympus EPL1 Body Only	E++	£129	H1 Body Only	E++	£799	150mm F9.6-Clarion	E++	£199	Angle Finder H (14300)	E++	£125
65mm F4.5 PG	As Seen / E++	£99	£249	Sigma 120-300mm F2.8 EX HSM APO DG	E++ / Mint-	£149	£159	Panasonic G1 Body Only	E++ / Mint-	£149	£159	35mm F3.5 HC	180mm F5.6 Symmar S	E++	£199	Autobellows + 105mm F4 lens	E++	£249

130mm F4 PG	E++ £149	Sigma 400mm F3.6 Ap	Exc 289	Panasonic GF-1 Body Only	E++ / mint- £149 - £239	80mm F2.8 HC	mint- £1,299	210mm F3.6 W	E++ £399	Motorsaver Set Rb/R9	mint- £239
200mm F4.5 PG	E++ £199	Sigma 400mm F3.6 Ap	E++ £249	Panasonic GF-2 Body + Case	E++ £169	150mm F3.2 HC	E++ £1,199 - £1,399	210mm F3.6 W	E++ £249	Motorsaver Set Rb/R9	E+ £39

Polaroid Mag G.....	E- / E++ £35 - £69	Tokina 16-50mm F2.8 ATX Pro DX.....	E++ / Mint- £449	Pentax Q + 8.5mm F1.9.....	Mint- / Mint £219 - £259	240mm F5.6 Symmar S.....	As Seen £99	R8/R9 Remote control.....	E++ £99
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Sony NEX 7 Body Only	Mint - £739			
Sony NEX 7 18-55mm Kit	Mint - £769			
300mm F5.6 Sironar N	E+/ E++ £499 - £699			
900mm F8.0 Sironar T	E+ - £699			

65mm F4.5.....E++ £149	Sony NEX5 + 18-55mm + 16mm + Flash...E++ £379	3x D/D/Slides (5x4).....E+ £39	ProTL Complete + AE Prism + Drive.....E+ £349
		5x D/D/Slides (5x4).....E++ £54	Super Complete + AE Prism.....E+ £999

Panasonic 7-14mm F4 G Vario.....	Mint- £829
Panasonic 14-42mm F3.5-5.6 Asph OIS.....
Fuji Quickload Holder II.....	E++ £79
35mm F3.5 N.....	E++ / Mint- £249 - £299
Horsemann 6x7cm R/F Holder (SW612).....	E++ £199
45mm F2.8 C.....	As Seen £79

[illegible]

G2 + 35-70mm	E++ £699	Olympus 14-150mm F4-5.6 M.Zuiko ED.....	Mint- £359	501C Complete	E++ £1,299	Linhof 6x7cm Super Rollex (S23)	E++ £199 - £249	80mm F4 Macro C	E+ £149
G2 + 45MM F2	E+ £599	Olympus 17-35mm F2.8 M.Zuiko ED.....	£399	501C Complete	E+ £1,099	135mm F2.8 Macro C	E+ £149	135mm F2.8 Macro C	E+ £149

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SOA Body Only	E+ £199	90mm F2.8 G	E+ / Mint- £199 - £219	553FL X Chrome Body Only	E++ / Mint- £649 - £749		150mm F2.8 C	F £115

30mm F3.5S.....	E+ / E++ £99 - £129	150mm F3.8 Leaf Shutter.....	E++ £199
65mm F4 PS.....	E+ / Unused £99 - £249	150mm F4 C.....	E+ / E++ £69 - £99

15mm F3.5.....As Seen / E++ £49 - £99	N1 Body Only.....E++ £249	201F Complete.....As Seen £699	210mm F4 C.....As Seen / E++ £39 - £139
			210mm F4 N.....E++ £99

[illegible]

SOA 120 Mag	E+ £39	RTS2 Body + Winder	E+ £199	E+ / E++ £1,199 - £1,499	45mm F4.5 Apo Grandagon	E++ £999	M6 Titanium + 35mm F1.4	E++ £4,499	Teleplus 2x Converter	E++ £39	
SOA 120i Mag	E++ £49	RTS2 Body Only	E+ £599	E+ / E++ £169 - £189	Cannon FOS 1DS Body Only	50mm F2.8 FF	E++ £699	M6 Jubilee Set	Unused £3,499	Verder 3.2 Converter	E++ £49

SUA 220 Mag	E+ / Unused	E49 - £75	RIS Body Only	E+ - £125	AS Seen / E++	£399 - £1299	AS Seen / E++	£299 - £999	MP 0.72x Chrome Body Only	E+ / E++	£1,899 - £1,999	20 Pro Mag	E++ / Unused	£49 - £75
Polaroid Mac S	E++	£35 - £49	Aria Body Only	E+ / E++	£169 - £1,099	Canon EOS 1D MkII Body Only	E+ / E++	£649 - £1,099	50mm F4 CF	E++	£2,099	20 Super Man	E++	£49 - £75

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Prism Finder 501.....	E+ / E++ £79 - £89	35-135mm F3.3-4.5 MM.....	E++ £599	Canon EOS 20D + BG-E2 Grip.....	E++ £249	135mm F5.6 C Macro.....	E+ / E++ £249 - £349	M4-P Black Body Only.....	E+ £749
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								CD Prism Finder 645.....	As Seen £39

Extension Tube S36.....	E+ / Mint.....	50mm F1.7 M.....	E+ / £119	Canon EOS 450D Body Only.....	E+ £219	150mm F4 C Chrome.....	As Seen £99	M1 Chrom Body Only.....	E+ £399	
Bronshade S.....	As Seen / £115.....	60mm F1.8 AF Macro.....	E+ / £40	Canon EOS 450D Body + 18-55mm F3.5-5.6 IS II.....	E+ £269	150mm F4 C.....	Exc / £99.....	M2 Chrom Body Only.....	E+ £349	
									AD401 Strobe Bracket.....	Unused £45

Canon EOS	80-200mm F4 MM	E+ / Mint	E2979	E319	Canon EOS 300D + 18-55mm	E+ / E149	180mm F4 CF	E+ E499	21 + 40mm F2	E+ E599	Auto Extension Tube 3S	E+ E25	
EOS 1N + BP-F1 Grip	135mm F2 (60 Year Edition)	E++ E189	Un-used	E2,499	Canon EOS 300D + BG-E1 Grip	E+ E169	250mm F4 FE	E++ E599	Clam F2.8 Asph M Black	Mint	E1,999	Auto Macro Snrver	E+ E25

EOS 1N body only	E++ £1,149	135mm F2.8 MM	E++ £1,199	Fuji SS Pro body only	Mini-£499	250mm F5.6 C. Chrome	As Seen / C+ £399	21mm F2.8 M black	E+ £1,299	Flash L Grip (Power/Pro)	E+ £295
EOS 1 + E1 Booster	As Seen £1,449	180mm F2.8 MM	E++ £349	Leica Digital Modular R	E++ £1,950	250mm F3.6 C Super Achromat	E++ £2,399	21mm F4 Chrome + Finder	E+ £1,199	Power Drive W6401	Unused £99

EOS 30D Body Only	As Seen £39	300mm F4 MM	E++ £349	Nikon D3S Body Only	Mint- £3,199	1.4x E Converter	E++ £399	35mm F1.4 Black	E+ £1,299	35mm F3.5 AF	Mint- £499
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EOS 35 Body Only.....	E+ / E++ £49	£79	Yashica 300mm F5.6 ML.....	E+ + £69	Nikon D2XS Body Only.....	Exc £649	Vivitar 2x Converter.....	E+ / E++ £45	50mm F2.8 M Black.....	E+ / E++ £450	£549	50mm F2.8 AF.....	E+ / E++ £299	£349
EOS 5 D Body.....	E+ £79	TLA70 Flash.....	E+ £29	Nikon D2X Body Only.....	Exc £449	Trinax 2x 100/160 Converter.....	E+ / E++ £45	50mm F2.8 M Black.....	E+ / E++ £450	£549	150mm F2.8 AF.....	E+ / E++ £299	£349	

EOS 50S Body Only	E+ £49	TLA30 Flash	Seen / E++ £20 - £39	Nikon D1X Body Only	Exc / Mint- £249 - £499	HC4 Prism	E+ / E++ £99 - £129	90mm F2 Black	Unused £1,099	Right Angle Finder FA401	Mint- £85
EOS 3000V + 28-90mm	E++ £59	TL A360 Flash	F++ £179	Nikon D3000 Body Only	Mint- / Mint £249	Mannheim Hood	Fw £29	40mm F2 Collapsible	Fw £199		

EOS 300V + 28-90mm.....	E + \$35	Nikon D200 + MB-D200 Grip.....	E + \$349	PM50 Prism.....	E + \$199	90mm F4 Elmar.....	As Seen \$149
EOS 300V Body Only.....	E + \$39	Nikon D200 Body.....	E + \$329 - \$349	PM90 Prism.....	Exc \$179	90mm F4 Elmar E39.....	E + / E + \$175 - \$299

EOS 3000 Body Only.....	E+ / E++ £19 - £29	Canon A65 350 IS.....	E++ £39	Nikon D80 Body Only.....	E++ £49	PME30 Meter Prism.....	E++ £299	135mm f4.5 Nikkor.....	PS Seen! £42.79	E++ £99
EOS 3000 Body Only.....	E+ / E++ £19	Canon Powershot A570 IS.....	E++ £49	Nikon D80 Body Only.....	E+ / E++ £239 - £259	PME90 Meter Prism.....	E+ £399	24mm Viewfinder.....		E++ £299

17-85mm F3.5-5.6 IS USM.....E++ £239	Canon Powershot G2 + WC-DC58.....E++ £129	Nikon D50 Body Only.....E+ / E++ £169	A12 Black Mag.....E+ / E++ £79 - £129	A42 Swing Polariser.....E+ £75
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18-55mm F3.5-5.6 IS EFS	E+ £189	Canon Powershot G9	E++ £169	Olympus E3 Body Only	E++ £519	A24 Chrome Mag	E+/E++ £39/£129	M6 Leather Case	E++ £69	E+ + 80mm F4 L	E+ £899
18-55mm F3.5-5.6 IS EFS II	Mid £180	Canon Powershot G9	E+ £129	Olympus E3 Jd Jd P-2 Pattern Grin	E+ £249	A24 Black Mag	E/E++ £39/£125	Manzo Adaptor M	Mini £419	50mm F4 L	E+ £999

24mm F3.5 L TSE	E+ / Mint- £799	Canon Powershot TX1	E++ £89	Olympus E520 + 14-42mm	E++ £249	E24 Black Mag	E+ / Mint- £169 - £199	Motor M.....	E++ £249	65mm F4 L	E++ £499
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180mm F4.5 C	As Seen / E+ £59 - £149	180mm F2.8 ED AFD	Mint- £499
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PD Prism Finder	E+ £129	SB23 Speedlight	E+ £35
Prism Finder	E+ £75	SB24 Speedlight	E+ £49
Waist Level Finder	E+ £35	SB25 Speedlight	E+ / E+ £69
Flash L Grip	E+ £35	SB27 Speedlight	E+ / E+ £49 - £59
Winder II	E+ £49 - £59	SB28 Speedlight	E+ / E+ £59 - £89
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		SB29S Macro Speedlight	E+ £199
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F200 + MB10 Grip	E+ £39 - £69	OM2N Chrome Body Only	E+ £75 - £79
F90X Body Only	E+ / E+ £39 - £59	OM2 Chrome Body Only	E+ £79
F90 Body Only	E+ £39 - £69	OM1N Black + 50mm F1.8	E+ £39
F80 Black Body Only	E+ £39 - £69	OM1N Chrome Body Only	As Seen £65
F80 Black + MB16 Grip	E+ / E+ £59 - £79	OM40 Black + 50mm F1.8	E+ £59 - £79
F80 Black Body Only	E+ / E+ £39 - £69	OM40 Black Body Only	Exc / E+ £49 - £79
F70 Body Only	E+ £49	OM30 Chrome + 50mm F1.8	E+ £69
F65 Chrome Body Only	As Seen / E+ £35 - £45	OM10 Black + 50mm F1.8 + M/Adapter	E+ £69
F60 + Sigma 28-300mm	E+ £39	OM10 Chrome + 50mm F1.8 + M/Adapter	E+ £69
F60 Chrome Body Only	As Seen / E+ £15 - £49	OM10 Chrome Body Only	E+ £39
F55 Chrome + 28-100mm	E+ £69	OM101 + 50mm + 35-70mm + 70-210mm	As Seen £99
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F50 Black Body Only	E+ / E+ £15 - £25	35-70mm F3.6 Zuiko	E+ £139
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24-120mm F3.5-5.6 G AFS ED VR	E+ / E+ £219 - £249		
28mm F2.8 AFD	E+ £169		
28mm F2.8 AFD	E+ £129		
28-30mm F3.5-5.6 AFD	E+ £119		
35mm F1.8 G AFS DX	E+ £119		
35mm F2 AFD	E+ £199		
35-70mm F3.3-4.5 AF	E+ £49		
35-70mm F3.3-4.5 AFD	E+ £49		
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Pentax 645 Series

645D + 55mm F2.8 F.A.	Mint- £5,999
645N + 45-85mm F4.5 F.A.	E+ / E+ £729 - £849
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35mm F3.5 AL (IF) FA	E+ £899
45mm F2.8 A	E+ £229
50mm F2.8 A	E+ £239
45-85mm F4.5 FA	E+ £499
55mm F2.8 A	E+ £225
80-160mm F4.5 A	E+ / E+ £299 - £399
120mm F4 Macro FA	E+ £899
150mm F3.5 A	Unknown / E+ £169 - £229
400mm F5.6 ED (IF) FA	E+ £1,299
2x Rear Converter	Mint- £499

120 Insert	E+ / Mint- £35 - £79
220 Insert	E+ / E+ £35 - £59
Extension Tube Set	Mint- £79

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135mm F4 Macro Takumar	Exc / E+ £149 - £159
165mm F2.8	As Seen / E+ £99 - £199
200mm F4	E+ £199
200mm F4 Takumar	E+ / E+ £119 - £199
300mm F4	E+ / E+ £199 - £349
300mm F4 Takumar	As Seen / E+ £159 - £349
500mm F5.6	E+ £699 - £1,399
2x Converter	E+ £49 - £79
Extension Tube Set	E+ / Mint- £65 - £75
Extension Tubes 2+3	E+ £49

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MZ-S Body Only	Mint- £299
MZ-7 Chrome + 28-80mm	E+ £59
MZ5 + 28-80mm	E+ £79
MZ5 Body Only	E+ £35
MZ30 + 35-80mm	E+ £35
MZ-M + 35-80mm	E+ / E+ £59
MZ-M Body Only	E+ £39
Z1-P Body Only	E+ £79 - £99
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SF7 Body Only	As Seen £39
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18-35mm F4-5.6 FA J	Mint- £149
18-55mm F3.5-5.6 DA AL	E+ £49
18-55mm F3.5-5.6 DAAL WR	E+ £79
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35mm F2.8 DA Limited Edition	Mint- £269
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43mm F1.8 AL Limited Edition	E+ £450
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80-200mm F4.7-5.6 FA	E+ £89
80-320mm F4.5-5.6 FA	E+ £119
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Sigma 28-105mm F4-5.6 UC	E+ £109
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Tamron 80-210mm F4.5-5.6 AF	E+ £49
Tokina 35-300mm F4.5-6.7	Unused £99
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AF300T Flash	E+ £39
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AF500T2 Flash	E+ / E+ £79 - £99
AF540 FG2 Flash	Mint- £249
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ME Chrome + 50mm F2	E+ £59
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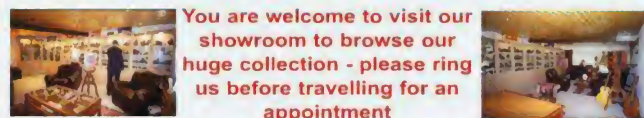


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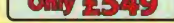
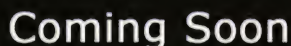
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ROGER HICKS

Whether photography, art or music, let us regard anything that calls itself 'pure' with the deepest suspicion

THERE'S a fascinating book by Carl Dahlhaus (1928–1989) called *The Idea of Absolute Music*. Well, actually it's called *Die Idee der absoluten Musik*, but I'm reading it in translation (University of Chicago Press, 1989). 'Absolute' instrumental music, lacking text and extra-musical references, is seen by its devotees as the purest form of music, transcending language, or at the very least, existing separately and on an equal plane.

What intrigues me is that this is a very recent idea, originating in German Romanticism in the late 18th century. Until then, apparently, music was regarded either as a form of support for words, or as an imitation of them: a song without words, if you like. As soon as I learned this, it struck a chord (as it were), because I feel pretty much the same way about photography.

Until the late 18th century, after all, the vast majority of art was, in a loose sense, iconographic. An icon is loaded with symbolism. Taking the example I know best, Tibetan Buddhist iconography, everything matters: the pose, the position of the hands, the colours, the ornaments and attributes, whatever the image is sitting on... It can all be reconstituted as words: the icon itself is a variety of aide-mémoire. Exactly the same was true of most secular paintings. Those paintings of Dutch merchants and their daughters tell stories about wealth and social position and religious allegiance and lots more.

Then the Romantics hit the fan. Suddenly, in the latter part of the 18th century, realism and idealisation were the rule. The two are not as incompatible as they might seem. After all, what is idealisation if not a highly selective and somewhat improved variety of realism? There was still a small amount of iconography, it is true: even today's bling is essentially iconographic, because jewellery and possessions tell us something about the personality of their owner. Even so, there is still the Romantic determination to 'tell it like it is', or at least to 'tell it like it ought to be'. Turner's paintings may be iconic, but they are not iconographic.

One hundred years later, the '-ists' started to creep in: the Impressionists, the Cubists, the Modernists, the Vorticists. They arguably reach their perigee with Pollock's 'pure paint' paintings in the 1940s. To me, all this bears the same relationship

to pre-Romantic art as a 19th century symphony bears to pre-Romantic music. It may or may not be excellent or enjoyable, it may or may not broaden our understanding of what 'art' is, but the important point – and the fundamental paradox – is that countless words have been written about, um, how such art goes beyond words. Just like 'pure' music, we're getting into 'pure' art.

Let's lead this back to photography. Photographers, more than most, are familiar with the phrase, 'A picture is worth a thousand words.' No, it isn't. Unless we know a bit about the picture, it's often all but worthless. Is it reportage, or was it staged? In a sequence on setting tappets on a vintage car, what is the clearance? Which valve needs to be fully open in order to guarantee that another valve is fully closed? In a holiday

brochure, where exactly is that hotel?

Non-photographic pictures without annotations are often even less use than uncaptioned photographs. Unless we've learned what they mean (in which case they are pictograms, not pictures), we can

be hopelessly misled. Think of the conventional road sign for 'Men at Work'. Now consider it as 'Man Having Difficulty Opening Umbrella'. It looks a lot more like the latter, and I can almost guarantee you'll remember the latter (much better) definition next time you see one. Pictures that aren't pictograms, such as those often produced by the overheated imaginations of the illustrators of instruction books for electrical equipment, are commonly completely incomprehensible.

With 'pure photography', as with 'pure art' or 'pure music', there often seems to be an inverse correlation between the 'purity' of the creation, which is to say, the extent to which it is supposed to rise above mere mundane verbal explanation, and the amount of verbal explanation that is lavished upon it. As I've said before in this column, there are times when a picture is worth a thousand words, but usually, that's only when it is, in fact, presented in conjunction with words. Not necessarily a thousand, but at least some. So let us regard 'pure' anything with the deepest suspicion, or alternatively, let us embrace what Tennessee Williams is supposed to have said about his own play *Camino Real*: 'You are not meant to understand it with your mind.' **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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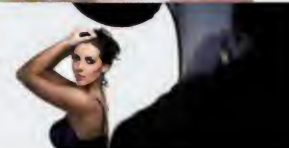


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